TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLIX., No. 1,270. NEW YORK: SATURDAY, APRIL 25, 1903. PRICE TEN CENTS

SEDLEY BROWN.

THE MATINEE GIRL

We had our dose of unadulterated gloom in Ghosts, and since then Resurrection has given us cold chills and driven us to seek an antidote in musical burlesque, with its skittish choruses and Oriental impossibility.

Tolstoi has relieved his sombre drama with a scene of the grimmest humor that ever emanated from the imagination of a playwright.

The jury room scene is inexpressibly satirical in its every line of argument and retort. But when one thinks of what the scene represents—a jury of men debating as to the guilt or innocence of a woman whose life hangs on their decision—the awfulness of it all is more impressive than the woman's prison with all its horrors.

And, admirably as the play is acted by Miss Walsh, Mr. Haworth and the rest of the company, one can't help feeling that these plays, dealing with great questions, must always read better than they act.

It is all terribly realistic, and throughout it forces its poetic and literary excellence upon an auditor, but leaves him waiting for something dramatic. The ending, beautiful in the story, is tame on the stage. We almost long for the clouds to gather and then roll away and show us the heroine floating off into space a la The Darling of the Gods finale.

The character of the Prince is quite possible for a book, but on the stage he becomes a bit too noble and Robert Mantellish.

Robert Mantell was always doing noble things on the stage, and we became accustomed to his constant sacrifice of self for principle.

We looked for it just as we look to see Chauncey frisking with a dog and singing sweet lullabies to stage children, who have to listen, whether they wish to or not.

Somehow or other the Russian man in the drama always appears to better advantage indoors. When he goes about he is apt to don dressy overcoats and high boots, and his clothes somehow overpower him.

I can never fancy a man making good in the line of the beautiful and the true who wears such over-trimmed clothes. Russians are so fond of frogs on their coats and cockades on their hats! They wear them to funerals, weddings, elopements even, and the snow falls and clings to them, and there you are—the same old picture—with Siberia and the chains clanking in the distance.

The stage Russian may give his estates to the poor and sell his droshkies and his stallions to feed the peasants, but he always wears an eight thousand dollar overcoat when he does it.

He lives a fur-lined existence, and no matter how spiritual he may become he likes an edge of sable showing about his ulster. He's caviar-fed, and he looks it.

We have become so acclimated to this Russian of the stage that when we meet a real Russian and find him, as they sometimes are, despite stage traditions, thin, dyspeptic, inclined to be humorous and without whiskers or fur on his clothes, we fancy he can't be the real thing.

Blanche Walsh's startling performance of the heroine is an actual revelation of the power that is in her. For the role is such an unconvincing one for a modern actress.

Except the one scene in which complete repentance is the effect to be secured there is no opportunity for posturing or speechmaking, and the acting is so quiet, natural and unstagy that it proves the artistic calibre of the actress and the study she has given to the part.

Oddly enough, nearly everything that Blanche Walsh has done heretofore in a dramatic way has been in the way of spectacular drama, depending rather on accented work and costume than on the simple methods that she employs in this play.

Sometimes it seems as though the women of the stage are advancing far more artistically than the men. They certainly furnish more surprises in their accomplishment, and are putting their own brains to work in the making of new roles instead of leaving everything to the author, the stage manager and the dressmaker.

Sad things happen sometimes because of the feminine objection to observing rules and complying wth requests. Some call it feminine perversity, and others, less kind, say it is cattishness.

Not long ago a lady in a theatre dug a hatpin deeply into the spine of a man who sat in front of her, under the impression that she was securing her hat to the back of the chair.

The man was fiercely indignant, and made considerable trouble before he was quieted down and the play was permitted to proceed; but it is quite likely to happen to some one else, for we all pin our hats to the chair in this way, and we frequently do it after the theatre has been darkened for the rise of the curtain.

Yet nearly every theatre in town now has a hat room, where women may leave their wraps and umbrellas and bags and all the various things which we must take to the theatre.

Fans, smelling salts, handkerchiefs, lorgnettes, powder puffs, can all be carried in a bag, but the hat and the umbrella taken to a theatre seat are a veritable nuisance, not only to their owners, but to others who must climb and trip over them in their journeys to and from their seats.

Yet we girls will cling to our hats, and on rainy days we even carry dripping umbrellas down the aisle to make the atmosphere moist and clammy and to saturate the carpet under our own and other people's feet.

Then we leave our hats on until the very rise of the curtain, and so shut out the first view of the stage from those back of us as we remove them, sometimes with provoking slowness.

Then there is the general hat movement that sets in toward the close of a play, which must be very embarrassing to those on the stage.

There is a rustle and a bum, and then up go the waving arms, the gleaming hat pins and the veils, and the voices of the players are lost in the muss.

Playwrights have grown so used to the people who come in late that they construct their dramas to begin with ten minutes or more of inconsequential dialogue.

But if the hat pin evil keeps on they'll have to end the plays in the same way, for no one thinks of the play just at the end of the last act—the hat's the thing then—and the feelings of the actors or of the people who possibly may wish to hear the tag don't matter to us a jot.

Really, we ought to check our hats and stand the delay in getting them after the play. It's better for the hats, for ourselves, the actors and the audience generally.

One of these days in the near future we shall have cheaper cab service, and we can leave our hats at home and wear the pretty little opera hoods that keep the hair in place, and we shall give up the bringing of wet umbrellas, overshoes and all the belongings that make a theatre such a moist, sticky and unpleasant place on rainy days when we venture forth to seek relief from the weather in the drama.

Somehow or other men don't offend in these small annoyances as we girls do. The perversity of woman is something worse in its way than the pure cussedness of man.

Ask the men behind the box-office windows, and they have tales to tell about our perverseness that makes one wonder they are even as civil as they are.

A woman's face appears at the box office window and the ticket seller clutches his chair chart firmly and braces himself to answer a bunch of fool questions before he sells something for the week after next, while a line of people clamor for places at the immediate performance.

It is this that has made so many of the box-office men gray-haired and has given them that supercilious, hurried air in dealing with women. Their occupation is sedentary, yet they are none of them stout you will notice, but rather fragile, and rarely smiling.

They imagine the whole world of women to be like the matinee girls, and they never marry but keep on getting more worried looking every season.

It is a dreadful thing to view life through a box-office window—especially on matinee days.

The humorous restaurant advertisement has made its debut in the theatrical programme, and it is possible to turn from the horrors of a Russian prison to such airy badinage as this:

"I am proud to be called a lobster. My weight is two pounds. But don't forget my friend Mr. Clam—broiled alive (oh, such a roast!) or steamed in the shell—a terrible death!—with mayonnaise and water cress.

"Also *a la* Newburg (a slow death in sherry); fried *a la* Maryland, or devilled—but not devilish; curried (just a little warm); patties (not Adelina). There are others!"

THE MATINEE GIRL.

JOSEPH JEFFERSON ENTERTAINED.

After one of the most enjoyable and successful performances ever known in the memory of the Vendome Theatre, at Nashville, Tenn., Joseph Jefferson went before the curtain and feelingly thanked his auditors for their enthusiastic reception, remarking that it was thirty years ago since he first played "Rip" in that city and just sixty years since he had first appeared there. Large floral offerings were presented him. After the performance a dinner was given in his honor by the Hermitage Club of that city. Dr. R. E. Fort, the President of the club, presided. Among the speakers were Governor James B. Frazier, Mayor James M. Head, Jordan Stokes, President of the University Club; ex-Governor Benton McMillan, and Congressman John Wesley Gaines. One of the table decorations consisted of a floral design representing Rip's gun and dog. Each of the speakers paid a glowing tribute to Thomas Jefferson and thanked the guest of honor for his generosity in giving a portion of the proceeds of the night's performance to the Thomas Jefferson monument fund.

AN EXPENSIVE APPEAL BOOK.

The appeal book in the appeal taken by the Musical Courier Company in the action which awarded Victor Herbert a verdict of $15,000 for charges of plagiarism alleged to have been printed in the columns of that journal, will contain more than fifty pages of music which were used as exhibits at the trial. The book, therefore, will have to be printed from lithographic stones and, it is declared, will be the most expensive appeal book ever printed.

Ernest Lamson, Lem, York State Folks.

SHELBY BROWN.

On the front page of THE MIRROR appears a picture of Shelby Brown, who has attained prominence as an actor, a playwright and a manager. His earlier experience was gained in the support of Booth, Barrett, Fanny Davenport, Adelaide Neilson, and Louis Aldrich. After many years he left actor Mr. Brown formed the stage to become a manager, and while in this branch of the theatrical business directed the tours of William Morris, Robert Hilliard and companies presenting Jane and The Witch. For four years he was the manager of Proctor's Dramatic Stock change. Mr. Brown has also traveled as manager with many well-known actors, but it is as a stage manager that he attained his greatest success. He has directed the productions of Montreal theatres, was for three seasons director of the Columbia Theatre Stock company at Hoboken, N. J., and has also been connected with the Proctor companies in New York and the Westward Stock company at Kansas City. This season Mr. Brown has been the stage director of the Fine Arts Theatre, Chicago. He will return to Kansas City for a special Spring engagement and will this Summer stage the productions of the Jane Oaker Stock company of Denver. Mr. Brown is the author of a number of plays, among which are The Long Lane, The Mediator, The Colonel's Wife, and The Last Shot.

WAITING FOR A CHALLENGE.

The Montgomery and Stone Baseball Nine, composed exclusively of Thespians, yesterday issued a challenge to every baseball comedy in town in anticipation of arranging a series of games in or about New York. The nine is captained by Fred A. Stone, the Scarecrow in The Wizard of Oz. "I understand that The Prince of Pilsen is organizing a cracker-jack nine," said Scarecrow Stone yesterday, "and I hope they will accept our challenge. Willie Collier also has some good players on his nine at St. James. Long Island, so when Weber and Fields' Spring tour is over, Willie please write." Captain Stone has had every man on his team from little Willie Kurschell to Jim Corbett measured for a uniform.

RACE WAR IN THEATRE.

One man dead and two seriously wounded is the result of an argument over a seat which occurred recently between a negro and two white men at a theatre at Henderson, N. C. The negro took a reserved seat and was ordered by a policeman to move to the section reserved for his race, whereupon he refused and force was brought to bear. On leaving the theatre the negro shot the officer three times, inflicting serious wounds, and also severely wounding another officer who came to the assistance of the first. The negro was killed.

THE ELKS' HOME.

At Bedford City, Va., near the peaks of Otter and the Blue Ridge Mountains, is situated the home which the Elks have acquired as a retreat for the aged and infirm members of the order. The building was originally erected as a hotel at a cost of $110,000, and $40,000 additional has been spent in improvements. This latter sum was raised by the unanimous consent of the lodges of the country, each of which took from the yearly assessment of every member the sum of 25 cents. The dedication and opening of the home will take place on May 21, and it is estimated that over five thousand Elks will attend the ceremonies, which will include addresses by Governor A. J. Montague and Senator Daniel, of Virginia, and notable Elks from various parts of the United States.

Photo copyright, 1903, by Rockwood Mobile Press Service, Washington.

THE ELKS' HOME, BEDFORD CITY, VA.

THE LIGHTHOUSE BY THE SEA PRODUCED.

At the Baker Theatre, Rochester, N. Y., Owen Davis' latest play, The Lighthouse by the Sea, had its initial production April 13. The drama deals with New England coast life and is said to abound with thrilling situations and strong climaxes. Capacity audiences attended throughout the week. The play was produced by the Owen Davis Summer Stock company under the personal direction of the author-manager.

THEATRES BURNED.

The Washington Street Opera House, Rome, N. Y., owned by Wallace and Gilmore, of Oswego, was destroyed by fire early Tuesday morning, entailing a loss of approximately $100,000. The cause of the fire is unknown.

The Empire Theatre at Passaic, N. J., was burned early Tuesday morning. The loss is estimated at about $25,000.

AMATEUR NOTES.

The Solicitor, a three-act comedy, was presented by a cast of amateurs at Waltham, Mass., on April 15.

The members of the Parrot Club, of Newton, Mass., presented on the evening of April 15 a musical extravaganza entitled Miss Muffet and the Spider. Many very prominent amateurs appeared in the cast.

A Biblical burlesque was given on the evening of April 14 by a number of society folk at Flushing, L. I.

More than two hundred prominent Washingtonians attended a performance of The Ambassador's Burglar and In a Sleeping Car, as presented by amateurs at the residence of W. J. Boardman in that city.

The boys of Mr. Leal's school at Plainfield, N. J., on April 16 presented the three-act comedy, Gloriana, at the Casino in that city.

The members of the Triangle Club, of Princeton University, presented The Mad Mullah of Miasma at the Colonial Club, Cleveland, O., on the evening of Oct. 14.

The Hasty Pudding Club, of Harvard University, gave its first performance of The Catnippers at Cambridge, Mass., on the evening of April 18.

The Garrick Dramatic Society connected with St. Jerome's Church will give two performances of the Irish drama, Robert Emmet, in Lafayette Hall on April 21 and 22 for the benefit of the church and school.

A number of amateurs of Newton Center, Mass., recently presented a dramatization of Louisa M. Alcott's "Little Women."

REFLECTIONS

Edward Hamilton's farewell tour of the Johnstown Flood will open a season in the last week in August. The production is booked solidly until Jan. 1.

Morris Frank and William Norris will close with the Junie Mcadith company on April 25 at Chicago.

Milton Nevans, who is the cream stealing Hans Fix in The Telephone Girl, has returned to the bill after which was taken from him in December while at Rocky, Mont.

The company which will support Madlyn Arnoldie in Frank McKee's comedy, Bishop and Co., Wall St., will include G. Harrison Hunter, Charles Poole, Bassett Roadcloud, Irma La Pierre, Lotte Linthicum, Beverly Sitgreaves, Madeline Dallas, Hazel Brennan Rea, Katherine Kaye, and Nellie Lingard.

John Henry, a comedy by George V. Hobart and Edward E. Rose, will be seen at Daly's Theatre in May. Tom Daly will play the title-role.

The hundredth performance of The Wizard of Oz at the Majestic Theatre was on Wednesday afternoon celebrated with the distribution of souvenirs.

It is announced that Hilda Foy will next season vaudeville to be starred by Weber and Rush and George H. Brennan in a musical comedy.

J. H. Jordan, who is appearing with Mrs. Fiske in Mary of Magdala, was forced to leave the company on April 9 to return to his wife, Carina Jefferson, who was dangerously ill. Mr. Jordan, however, rejoined the company on Easter Monday, his wife having recovered sufficiently to enable him to leave her.

Senator David B. Hill, Assistant Secretary of the Treasury Robert B. Armstrong, Mayor Low, Chauncey M. Depew, and Congressman Timothy D. Sullivan attended a recent performance of The Earl of Pawtucket at the Manhattan Theatre.

Edgar Ethan Allen has been engaged for the support of Cecil Spooner in When Lady Fussy Comes to Town.

Allen Lewis closed a thirty-five weeks' season with the Lillian Mortimer company on April 5 at Kansas City and is resting at her home in Chicago.

Raymond Chase has been engaged to play Old Griswold in A Child Wife.

Archie L. Shepard has succeeded William A. Dillon as manager of the Maude Hillman company.

A special matinee of Resurrection will be given by Wagenhals and Kemper at the Victoria Theatre on April 26. Complimentary tickets will be granted on request to the New York clergy, so that ministers of all denominations may have an opportunity to witness and declare their opinion of the play.

Robert Edeson's supporting company for next season in Soldiers of Fortune will include Ellen Burg, Harry Harwood, Dorothy Tunnant, Edwin Brandt, Fraser Coulter, E. W. Morrison, Sidney Ainsworth, Ira A. Hards, Macey Harlan, Richard Sterling, R. V. Whitty, Byron Ongley, Thomas Lawrence, Lawrence Sheehan, Gabriel Ravenelle, Harrison Ford. A newcomer to the organization is Lillian Sullivan, last season in Hearts Adame.

James B. Mackie has been engaged by Charles B. Yale for next season. During the Summer Mr. Mackie will tour the Maritime Provinces with his own company, opening at St. John, N. B., on May 30.

Charles D. Pitt, at the urgent request of Augustus Pitou, has rejoined Chauncey Olcott's company and will play the role of Thomas Burk for the rest of the season.

Liebler and Company began rehearsals of their star production of Romeo and Juliet at the Manhattan Theatre on Tuesday.

Funchon Campbell, who is playing the role of Helen Gordon in The Suburban, was knocked down by a horse at Tuesday evening's performance at the Academy of Music, sustaining several severe bruises.

Frances Ring has been engaged by Amelia Bingham to succeed Minnie Dupree in The Frisky Mrs. Johnson. Miss Dupree leaves the company to prepare for another starring venture.

John G. McDowell will close with A Montana Outlaw at Omaha, Neb., on April 21 and will rest at his home in Detroit for three weeks, after which he will open at Chester Park, Cincinnati.

Charles Hine, who is presenting Priscilla through New England, will close his season at Gloucester, Mass., in the latter part of June.

Effie Warren, who was appearing last week at the Montauk Theatre, Brooklyn, in The Eternal City, while descending the steps of an elevated station tripped and fell, spraining her ankle severely.

Melvin Hunt has been engaged for the leading juvenile role in An Orphan's Prayer.

A percentage of the receipts of Monday evening's performance of The Earl of Pawtucket at the Manhattan Theatre were given to the Jefferson Memorial Association, which purposes to raise $500,000 for the erection in Washington of a national monument to Thomas Jefferson.

Flora Fairchild, who was credited with playing with On the Stroke of Twelve at Columbus, Ohio, recently, has been ill all the season. It was Flora Fairfield who is in the company.

The advanced students of Miss Mannheimer's School of Expression, Cincinnati, appeared in a public performance at Greenwood Hall in that city on April 14. Four short plays were presented, and according to the local reviewers a number of the students revealed marked abilities.

The New York Day by Day company recently closed a successful season of thirty-five weeks at Columbus, O. The company will reopen in September and during the season will play an engagement in New York.

Colonel John A. Hamlin, of the Grand Opera House, Chicago, has gone to his Summer home in the Adirondacks for a few weeks' rest.

The Wizard of Oz will, according to arrangements completed last week, remain at the Majestic Theatre all Summer.

A daughter was born to Mr. and Mrs. Frederick Nicholls (Rosie Palmer) at their home in New York on April 13. Mr. Nicholls is at present a member of James K. Hackett's company.

A. S. Atkinson has bought the production of Eben Holden, which he will take over the Stair and Havlin circuit next season.

George K. Robinson has leased from Selwyn and Company a new play called The Texas Girl, in which Marion Francis will be seen in the title-role next season.

Ralph Stuart has secured the Western rights to Andrew Mack's Tom Moore, and will appear in the role originally played by Andrew Mack.

While playing at Council Bluffs, Iowa, recently the members of the Younger Brothers' company were arrested after their first performance on Sunday evening on the complaint of the Women's Christian Temperance Union. The management of the theatre had arranged to furnish the necessary bond of $50 for each member so that the company, which is owned by R. L. Cressy and managed by John B. Dell, was put to but little inconvenience.

A Japanese version of Othello, done into Japanese, played by Japanese players in the Japanese city of Tokio before a large audience of enthusiastic Japanese, is surely a fact interesting to chronicle. Naturally the piece was radically changed in adaptation, and the major part of its beauty and strength was lost. And yet, fundamentally, the play, which was presented at the Meiji-za Theatre in early March, was the work of the Bard of Avon.

IN OTHER CITIES.

SAN FRANCISCO.

[illegible] Week, with its Good Friday, is usually a dismal time for theatres, except as a [illegible] the Jewish many happen, the managers for [illegible] preliminary to the [illegible] performance of Shakespeare's Merchant of Venice, with Mrs. Fiske as Portia, Mr. Ackerman, of the Alcazar, as Shylock, Forrest and Fredericks, each, Col. [illegible] Mr. Ackerman's Shylock has strong [illegible] from those of its predecessors. It is to the credit of the local [illegible] to [illegible] that, in every respect, the presentation of the comedy compared favorably with the performance by a notable [illegible] Mrs. Fiske's Portia was [illegible] and [illegible] in its [illegible] and [illegible] Mr. Ackerman's Shylock is [illegible] to the [illegible] of a [illegible] with which the present [illegible] of [illegible] is [illegible]. Aside from the [illegible] and [illegible] [illegible] to [illegible] the play was [illegible] by those [illegible] Forrest, of Fredericks [illegible] of the cast was Hattie Ostrom, the newly [illegible] Portia's [illegible] [illegible] Probably he has not appeared more advantageously since his first appearance at the Alcazar. He gave to the part a tower, manner and [illegible] [illegible] that was lacking. Albert Morrison's Gratiano made a good Bassanio. Albert Morrison's Gratiano was just right. Frank Bacon as Shylock, the Hebrew usurer, referred to as "That, at 6000 per cent," spoke [illegible] with Hebrew of humor, and [illegible] by his quiet, subtle quizzing humor he is an artist. Cora Mackaye was exceptionally pretty as Nerissa, Chicago, the American girl. Big houses are [illegible] to Daly Made as Merchant. Orpheum's [illegible] for [illegible] and [illegible] [illegible] a seven-year-young child.

Alhambra (last 6-19).

At the California 9-11 Kate Clayton in The Two Orphans was seen by good houses. It is too bad that in the presentation of this many-reeled story, handled by an [illegible] and accomplished an actress, the [illegible] are not collectively of firmer and better material. Of the [illegible] surrounding the star, the gentleman of [illegible] Lesley is of an [illegible] [illegible] to order that it shows like a [illegible] and [illegible] of [illegible] [illegible] [illegible] entitled to [illegible] recognition, and then the [illegible] [illegible] [illegible] This constitutes [illegible] only to Frank McDonald's Jacques, Arthur Forrest's Pierre, Isabelle Palmer's Henriette, and Blanche Newton's La Frochard. This quartette interpreted their roles in a creditable and an intelligent way, by [illegible] real ability. Forbes, to complete the cast, [illegible] make Mary Stewart-Owen's Marianne the [illegible] she [illegible] it was fair. It wasn't [illegible] fair. As for the others—they reminded of the soldier that found six [illegible] grains of wheat in a bushel of chaff.

Over at the Central 6-12 John Armstrong as Johnson Quinn made the fun fast, fat and furious in Charles Blaney's three-act rightly rib-tickler, A Hired Girl. If there is one thing in which "Jolly John" honestly revels with wholesome [illegible] and whole-souled good nature, it is in the musical comedy. Armstrong [illegible] full-blown [illegible] with laughter at every performance. And he was ably assisted by the Central stock. Grace Lane, as Mamie, a waitress, was [illegible] T. Sharp as Count Claude and Henry Hamilton as Van Black. M. Dupree Kinsten was not as much of a success as U. But Gulbert as she was with her [illegible] given songs and dances, particularly her [illegible] French song with Emery and Shumay, and "My Dusky Maid," with the Central Octette Ballet. Gertrude Cooper was pretty and Germanly as Little Widow, and received deserved recognition for her sweet singing of "Little Katie Rooney," assisted by the Central ballet, and "Annie, Any Rooney." Ethel Strachan made an especially attractive maid out of Zoe Brette.

Miss Patrick Campbell and her London co. at the Columbia 6-11 (except 10, Good Friday), presenting Hermann Sudermann's The Joy of Living, made their debut to full houses at every performance.

At Fischer's, the eighth of the Weber-Fields'an burlesques, Helter-Shelter, styled "a dramatic conundrum in three questions," with dialogue by Edgar Smith, music by the late John Stromberg, and produced under the careful stage direction of George H. Leak, began a six weeks' run 6. Its beginning was the signal for a crush and a push of people that, if Fischer's were a 5000-capacity house, instead of only about 1,500, Manager Friedlander wouldn't have had to turn so many housefuls away. As it was, as examine was the eagerness to see the burlesque B. H. O., with a single line of chairs in the aisles, prevailed all week ending 12. Anent Helter-Shelter, it isn't so much of a conundrum that one can't help guessing right the first time. The attraction doesn't require three guesses to "size up" its rattling good qualities, its pretty and bewitching girls, its scenes, its dances, its jokes, and its fine scenic set-of. Among the leading parts assumed are Shetland, the clubman, Winfield Blake; Barnum, Harry Hermann; Shortman, Dill; Nonentesta, Bernard; Paperweight, George de Lost, and Mlle. Maloni, Maude Amber. Olive Vail in Dolly Variety, the society lad. The beauties of the circus ring are Charlotte Vidot, Clay Elmer, Fannie Hope, and Gertie Emerson, who, in uniform dresses of red, black, pink, and buttercup, glistened with silver and bullion-fringed, carry off the honors easily and cuttingly by their good looks, skillful dancing, and catchy songs. The fee-fo-fum-skillful dancing, and catchy songs. The fee-fo-fum-merics of the three comedians, Dill, Bernard, and Kolb, are clean-cut, humorous, and laughingly side-aching. In this connection it is regrettable Kolb was unable to appear the first week of Helter-Shelter, due to tonsilitis, and his place was taken by C. A. Hunt, one of the chorus.)

At the Grand, R. D. MacLean and Odette Tyler, supported by the stock co., appeared in Richard III 6-12.

The minstrels and burlesquers at the Republic continue to draw full houses. The week ending 11 [illegible] "camo miles" to hear Jess sing "The Dear Old [illegible]," "Belle Brandon," "With All Her Faults," "Dolly Grey," and "May, Sweet May," forty-five times. The interlocutor for the week was Young Corbett, who can box better than he can talk. Olive Evans buoys up the burlesque. Chas. Suez, wonderfully well by her earnest and vimful work as the newspaper woman.

At the Tivoli, Zello de Lussan 6, 8 and 11. In The Bohemian Girl, and the regular co. in The Mikado 7, 9, 10, and 12, with Ferris Hartman back again as the Mikado, were heard by large and well-pleased opera lovers.

Katie Clayton gave a professional matinee of The Two Orphans at the California 9, which was attended by all the theatrical people in town.

The Republic Theatre in Selby Oppenheimerians. Mr. Oppenheimer resigned as the theatre's manager 10. The cause of his resignation was Edward Ackerman, with whom Mr. Oppenheimer has been associated in the management of the California and the stated in the management of the California and the Republic (Mr. Ackerman looking after the California and Mr. Oppenheimer the Republic), desired to reduce pecuniary expenses and to conduct both theatres himself. Co-existent with Mr. Oppenheimer's resignation was the discharge of a dozen employes of the Republic, among them being the stenographer, special officer, cake boy, press agent and stagehand. Clarence Ravlin, who has acted for several seasons as press agent at the California, and who "knows how" to his Roger tips, will be Mr. Ackerman's assistant and press agent for both houses. The genial and popular Mr. Oppenheimer will be missed from the Republic. While it is difficult to do "a hokawk" (the cakewalk) with a bucketful of water on each shoulder without spilling, it is indubitably true that Mr. Ackerman's shoulders are so broad he will be able to balance both theatres easily.

At the Alcazar 20 The Dancing Girl; Central, Caught in the Web; California 19, Emmett Corrigan in Trilby.

Zapolle (Bagbo), with a skit on Captain Jinks, will be the burlesque that will follow Helter Shelter at Fischer's after Helter Skelter's six weeks' run.

To that bright and clever stage director, Charles Francis Bryant, the management of the Alcazar will tender a benefit May 13. The play selected will be We, Us of Tennessee. In it Mr. Bryant will appear in his old role of Kip Monroe. Following the benefit Mr. Bryant will leave for New York to become David Belasco's right hand man. In this, Mr. Belasco can shake hands with himself. The record Mr. Bryant leaves behind him as stage director at the Alcazar, covering seven years, is one in which he can take much pride. His work has been marked by thoroughness and excellence in every feature.

Harry W. Bishop, co-manager of the Grand, left 9 for New York. His trip thither has to do with the production here of Rogers Brothers' spectacular travesties and burlesques at the Grand, covering a season of twenty weeks, beginning June 1 with its Washington. Mr. Bishop expects to be away about six weeks.

That charming new leading woman of the Alcazar Stock co., Bertha Creighton, is prettily pictured on the title-cover of the San Francisco Theatrical Guide for the week beginning 12.

Of much obtaining oral comment and of much import to and anticipatory pleasure for playgoers in San Francisco and its vicinity is the grand and gorgeous revival, at the Santa Clara Theatre, Santa Clara, by the faculty of Santa Clara College, for several performances in May of Clay M. Greene's masterpiece, Nazareth, or, The Passion Play of Santa Clara. Two hundred people will be in the cast, with a male chorus of sixty. The scenic effects and the costumes will be after the period of the times. Unlike the passion play of Oberammergau, with its al fresco settings, Nazareth will be given with artificial lighting effects, among which will be the wonderful Edison system of dimming electric incandescents, a contrivance perfected by Prof. John Montgomery, of the [illegible] the result of which is a weird impressiveness [illegible] [illegible] [illegible]

part with credit to herself, and Ida Conquest made a beautiful Alice Faulkner. The play was consistently well staged and mounted, and it entertained large audiences. Nat Goodwin 13. Francis Wilson 27, 28. Julia Marlowe 20-22. Rogers Brothers 23, 24. Burton Holmes 25.

The audiences at the Park Theatre 13-18 saw one of the best productions of the year in The Volunteer Organist. It is one with an interesting story, a well written, well constructed play, and the people know how to bring out every point. John Milton appears as the hero of these stories. Frank H. LoRue as the reformed young politician, Frank H. LoRue as the reformed young politician, Curtis Thomas as Lucretia Barrett, and Frances E. Greene as Susan Brook, Van Tassel 20-25. Queen of the Highlands 27-29. Charity Ross 30-May 2.

A large audience at the Garrison House 14 was delighted by the Philharmonic Club for a unique and delightful concert. The programme was devoted chiefly to the violin, and Dr. Leopold Damrosch, a master in that, and Mr. Arthur Hartmann, who comes from Hildreth, both in attendance, with Conrad Thomas as accompanist, did themselves credit. Mr. Damrosch, with a clear, fresh sound, beautiful execution and fine music from the 17th century, played a group of compositions by Corelli, Handel, Bach and Vieuxtemps, and Mr. Hartmann, with a full quantity of Scottish ballads, and the music was a full quantity of sturdy beauty, pathos, and wit, delightfully rendered. The club has never come to such a fine end. The club has never come to such a fine end. Two numbers by Mr. Damrosch, "Ballade and Polonaise" by Vieuxtemps, and "Within a Mile of Edinburgh Town," by Lorentz, "Within a Mile of Edinburgh Town," by Lorentz, "Within a Mile of Edinburgh Town," by Lorentz, which the composer also conducted, by Mr. Damrosch, and Mr. Hall, at which Conrad Thomas and Mr. Hartmann were at the piano. An organ recital by Mr. Hartmann will be given in May with Conrad Thomas.

GEORGE B. AFFLERBACH.

SPRINGFIELD, MASS.

The Henry's Mr. Friedrich is not Mr. Bishop's, but "will serve, and a large audience of people will be glad to see it at City Hall 17. Mr. Bishop will be seen in "Lucky Jim," which was already seen here, but that was a number of years ago, and it is safe to say that not one person in the audience remembers Bishop with which he was associated. Bishop has since been a star, and has been prominently identified with the best companies of the country, and has been seen in a number of the best plays. He has been engaged for the part of Charles Hamilton, but the part is not a star part, and Bishop will be seen in a character in which he has been seen to better advantage. Mr. Bishop is a good actor, and will be welcomed by many friends. Walter Jones did capital work as Lawrence O'Shaughnessy, Gomez E. Kerry was delightful as Adam Rose. Creditable work was offered by Edward Metcalfe, as the innkeeper, Mr. Hadley as Lieutenant, Albert Farrington as Thomas and W. Burton. The well trained chorus did excellent work, and the ensemble singing was unusually fine. Yale State Folks 16-18. James O'Neill in The Musketeer 19-20. Mary Shaw in Mme. Chrysis 21-22.

The offering of the Grand Opera House 12-18 was A Prince of Tattoo, presented by Al. H. Wilson and an excellent co. in support. At the matinee performances the house was crowded. The scenery was picturesque and the production was well staged. The play has a strong plot, replete with strong dramatic situations. Mr. Wilson, as Prince Hugo, does some very clever acting. His German dialect is effective and his vocal specialties were particularly pleasing, and each was evoked a hearty encore. Mark Price was distinctly good in the role of Lord Edward Grey. Gerome Edwardes as Earl Bellmount, J. J. Fitzsimmons as Henry Bellmount, and Harry Fischer as Captain John Belmont, carried their roles creditably. Kate Bogelman, as Lady Helen, gave a graceful and pleasing interpretation to the role. Fanny Woodward was a clever and vivacious as Ann Chatterone. Bess Wilson was very pleasing in the role of Lady Bellmont, and Agnes Markham, Lawrence Gay, E. J. Lane, and others in the cast made the most of their parts. The Little Church Around the Corner 19-25.

The Dilettanti Mandolin Orchestra Concert at the Metropolitan Sunday afternoon 12 was enjoyed by a large and appreciative audience. Harry Burnes George and Myrtle Thompson were the soloists.

The Lefebre-Carpentier co. will play a week's engagement at Mount Hall 14-19, presenting A Little Princess.

Ossip Gabellowitsch, the Russian pianist, will give a concert at the Central Park Church 14.

Rear Admiral Winfield Scott Schley and Colonel A. K. McClure arrived in St. Paul 8 and were tendered a reception at the Aberdeen and Commercial Club in the afternoon and evening. Through the courtesy of Manager L. N. Scott and Manager Henry W. Savage Admiral Schley and his party occupied three boxes at the Metropolitan Wednesday night and witnessed the performance of Martha by the Castle Square co. Admiral Schley received a most cordial welcome from the audience, to which he courteously responded.

GEORGE H. COLGRAVE.

JERSEY CITY.

Herbert Kelcey and Effie Shannon in Sherlock Holmes was the attraction at the Academy of Music 13-18 to fair business. The production is fine in every detail. The action depends a great deal upon the electric effects, and that end is well taken care of. Such classes is usual to be put on this city, and the play has many points of interest. The co. is a strong one, and Mr. Kelcey is at his best in the part with an opportunity. Miss Shannon as Alice Faulkner did not have a chance to show her ability. Mr. Kelcey was very well supported by a number of capable people. Charles Cartwright as Sherlock Holmes was very good. Frank Gillmore as Dr. Watson, Frederick Lee as Inspector Lestrade, Frank Gilmore as Captain Basil Elliott, Charles Dalton as Professor Moriarty

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—SCHRADER'S THEATRE (S. F. Schrader, mgr.): Rogers Bros. in Ellis Island Monday; Sunday Rest. Matinee Tuesday; Forbes Robertson 28. Lincoln Hall (Frank Bonner, mgr.): The Lion Tamer 28.

SELMA.—THEATRE (C. Tennyson, mgr.): Old Virginia 6, 7; fair co.; good business. The Lion Tamer 28. Joseph Jefferson 28.

SELMA.—ACADEMY OF MUSIC (Long and Rush, mgrs.): Anderson Minstrels 14. The Lion Tamer 28.

ARKANSAS.

PINE BLUFF.—NEW ELEY THEATRE (Charles Barnett, mgr.): The Prisoner of Zenda 20. Sweet Clover May 11. HAZEL: Hazzard Kennedy of the Fifth Army Corps Blues, assisted with other local talent, have succeeded in organizing a choral club and contemplate giving the Lobby Minstrels in an opera, entitled among the Lobby Minstrels in an opera, entitled among the Lobby Minstrels in an opera, entitled among

CUT OUT AND SEND IN

WE MAKE SCRAP BOOKS

Burrelle's Press Clipping Bureau

The Burrelle Building, 21 West 23d Street, New York

Order Blank

It is always desirable to get an order before our readers as early as possible. To get results use telephone, telegraph or cable, confirming by letter.

Enclosed find $ _____ for which send to address below, as found, _____ newspaper references to myself or the following subjects _____

When the subscription is exhausted do not suspend the service, the instructions being to continue till forbid.

TERMS:

A contract for 25 clippings costs by Burrelle's Press Clipping Bureau, 21 Park Row, New York.

Signed _____

Address _____

Date _____

Book clippings cost extra when search is necessary.

Issue 22. Younger Brothers 24. Maloney's Wedding 25.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Frank Wilson 7; very large audience; performance seemed to please. Dangerous Daughter 11 attracted capacity house. A Millionaire Tramp 15. A Parisian Outcast 17. Richard Mansfield in Beau Brummel 18. Harvey Comedy co. 20-25. Dorothy K. Bown Omahan 27. Harvey Comedy co. 27-May 2.

DES MOINES.—FOSTER'S OPERA HOUSE (Wells Hall Foster, mgr.): The Conquerors 7; fair business; good performance. A Millionaire Tramp 11; fair business; performance good. Dangerous Daughter 12; pleasing good audience. Human Hearts 14-16. Harvey Comedy co. 20-25.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beck, mgr.): Blind Boy 6; good business; performance pathetic. Two Jims 7; good business; performance pleasing. W. H. Crane in David Harum 9; capacity; audience enthusiastic. Sidepath and Pullman 10. 11; good business. London co. 13-18. The Idler 20-25.

MARSHALLTOWN.—GORDON THEATRE (Gordon Brothers, mgrs.): Chauncey Olcott 7; fair business. On the Suwanee 8; fair business; performance pleasing. Curse of Drink 9; fair business; performance good. A Man of Mystery, Marshall Comedy co. 13-18. Orpheus, Sidepath and Pullman 14. A Devil's Love 15; fair business; performance pleasing. Human Hearts 16. Two Jims 17. Harvey Comedy co. 20-25.

DAVENPORT.—BURTIS OPERA HOUSE (Charles Bielfeld, Chief and Co., mgrs.): Pudd'nhead Wilson 6; fair business; performance pleasing. The Runaway 7; fair business; performance good. Human Hearts 9. Two Jims 10; fair business; performance pleasing. Harvey Comedy co. 13-18. Richard Mansfield in Beau Brummel 20. Human Hearts 21. Two Jims 22. Lost River 23. Pudd'nhead Wilson 24. Sidepath and Pullman 25.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beck, mgr.): Two Jims 7; fair business; performance pleasing to good business. Charley's Aunt 8; fair business; performance good. Orpheus, Sidepath and Pullman 9. Lost River 10. Richard Mansfield in Beau Brummel 11. Human Hearts 14. Two Jims 15. Harvey Comedy co. 20-25. Pudd'nhead Wilson 27. Sidepath and Pullman 28.

BURLINGTON.—GRAND OPERA HOUSE (Chas. William Owen, mgr.): Fiske Warren in The Conquerors 7; fair business; performance pleasing. Dangerous Daughter 9; fair business; performance good. Human Hearts 10. Lost River 11. William Owen 13.

WATERLOO.—DOWNEY'S OPERA HOUSE (C. P. Downey, mgr.): The Conqueror's Daughter 9; fair business. A Millionaire Tramp 11; fair business; performance pleasing. A Devil's Love 12. Chauncey Olcott 13. A Jolly American Tramp 21.

ATLANTIC.—OPERA HOUSE (C. P. Herbert, mgr.): Conqueror's Daughter 7; fair business; performance good. Chauncey Olcott 8; fair business; performance pleasing. Human Hearts 9. Two Jims 10. Lost River 11. A Devil's Love 14. Harvey Comedy co. 20-25.

ATLANTIC.—GRAND OPERA HOUSE (Geo. C. Foster, mgr.): Blind Boy 6; good business; performance pleasing. Lost River 7; fair business; performance good. Two Jims 8. Human Hearts 9. Harvey Comedy co. 13-18. Richard Mansfield in Beau Brummel 20. Two Jims 21.

ELDORA.—TEMPLE OPERA HOUSE (Gilmore and Fenton, mgrs.): The Conqueror's Daughter 7; pleased fair business. Lost River 8; fair business; performance good. Human Hearts 9. Two Jims 10. Lost River 11. Harvey Comedy co. 13-18.

CENTERVILLE.—ARMORY OPERA HOUSE (Frank Fenton, mgr.): Human Hearts 7; fair business; performance good. Lost River 8; fair business; performance pleasing. Two Jims 9; fair business; performance good. Harvey Comedy co. 13-18.

NEWTON.—LINDER'S OPERA HOUSE (A. Linder, mgr.): A Devil's Love 7; pleased small business; performance good. Lost River 8; fair business; performance pleasing. Harvey Comedy co. 13-18.

OSAGE.—SPRAGUE'S OPERA HOUSE (Sprague and Fenton, mgrs.): Andrews' Opera co. 13 to fair business; good co. The Man from Mexico 20.

KANSAS.

TOPEKA.—CRAWFORD OPERA HOUSE (Crawford Amusement Co., mgrs.): The Man from Mexico 11; fair house; co. and performance good.——THE AUDITORIUM (Ed. Rice, mgr.): The Conqueror 7; the only attraction on the bills for the remainder of the week. The Captain's Prayer 20 and 21. Human Hearts 22.

RAYMOND J. LYDDANE.

WICHITA.—CRAWFORD THEATRE (E. L. Matthews, mgr.): Mr. Barnes of Boston (Gem) 6; pleased fair house. Black Patti Troubadours (Gem) 7; pleased fair house. Lost River co. in Little Tycoon 8; pleased fair house. Two Jims 9; light business; performance pleasing. Orpheus, Sidepath and Pullman 10; light business; performance good. Human Hearts 11; fair business; performance good. Harvey Comedy co. 13-18. The Man from Mexico 20.

SALINA.—WILLIAMS' NEW THEATRE (G. W. Williams, mgr.): Blind Tycoon 6; unsatisfactory performance. Pleasing Burns Comedy Company 7; fair business; performance pleasing. Two Jims 8; fair business; performance good. The Man of Mystery 9; fair business; performance pleasing. Harvey Comedy co. 13-18. Orpheus, Sidepath and Pullman 14. Human Hearts 15. Lost River 16. The Man from Mexico 17. Two Jims 18. The Captain's Prayer 20. Richard Mansfield in Beau Brummel 21.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Theodore Thomas Orchestra 6 to well pleased audience; good co. Human Hearts 9 to fair house; good co.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): The Denver Express 11. Blue Jeans Co. (rep.) 14. An Orphan's Prayer 20. Thurston Stock co. May 4-9.

SALINA.—OPERA HOUSE (V. P. Pierce, mgr.): Blind Tycoon 7; pleased fair house. The Man from Mexico 9 pleased fair business. Two Jolly Rovers 14.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): The season closed with The Man from Mexico 13; excellent attraction to fair house.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Smith, mgr.): Lost River 7; fair house and performance.

WINFIELD.—GRAND OPERA HOUSE (M. P. Ryan, mgr.): The Denver Express 8 to fair business; co. fair.

EMPORIA.—NEW OPERA HOUSE (Murphy and Fenton, mgrs.): The Conqueror's Daughter 7; pleased fair business. Lost River 8; fair business; performance good. Two Jims 9. Human Hearts 10. Harvey Comedy co. 13-18. The Man from Mexico 21.

ELDORA.—TEMPLE OPERA HOUSE (Gilmore and Fenton, mgrs.): The Conqueror's Daughter 7; pleased fair business. Lost River 8; fair business; performance good. Two Jims 9. Human Hearts 10. Harvey Comedy co. 13-18. The Man from Mexico 20.

CENTERVILLE.—ARMORY OPERA HOUSE (Frank Fenton, mgr.): The Conqueror's Daughter 7; pleased fair business. Lost River 8; fair business; performance pleasing. Two Jims 9; fair business; performance good. Harvey Comedy co. 13-18.

NEWTON.—LINDER'S OPERA HOUSE (A. Linder, mgr.): A Devil's Love 7; pleased small business; performance good. Lost River 8; fair business; performance pleasing. Harvey Comedy co. 13-18.

OSAGE.—SPRAGUE'S OPERA HOUSE (Sprague and Fenton, mgrs.): Andrews' Opera co. 13 to fair business; good co. The Man from Mexico 20.

KANSAS.

TOPEKA.—CRAWFORD OPERA HOUSE (Crawford Amusement Co., mgrs.): The Man from Mexico 11; fair house; co. and performance good.——THE AUDITORIUM (Ed. Rice, mgr.): The Conqueror 7; the only attraction on the bills for the remainder of the week. The Captain's Prayer 20 and 21. Human Hearts 22.

RAYMOND J. LYDDANE.

WICHITA.—CRAWFORD THEATRE (E. L. Matthews, mgr.): Blind Tycoon (Gem) 6; pleased fair house. Black Patti Troubadours (Gem) 7; pleased fair house. Lost River co. in Little Tycoon 8; pleased fair house. Two Jims 9; light business; performance pleasing. Orpheus, Sidepath and Pullman 10; light business; performance good. Human Hearts 11; fair business; performance good. Harvey Comedy co. 13-18. The Man from Mexico 20.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beck, mgr.): Blind Boy 6; good business; performance pathetic. Two Jims 7; good business; performance pleasing. W. H. Crane in David Harum 9; capacity; audience enthusiastic. Sidepath and Pullman 10. 11; good business. London co. 13-18. The Man from Mexico 20.

MARSHALLTOWN.—GORDON THEATRE (Gordon Brothers, mgrs.): Conqueror's Daughter 7; pleasing performance to good business. On the Suwanee 8; fair business; performance pleasing. Curse of Drink 9; fair business; performance good. A Man of Mystery, Marshall Comedy co. 13-18. Orpheus, Sidepath and Pullman 14. A Devil's Love 15; fair business; performance pleasing. Human Hearts 16. Two Jims 17. Harvey Comedy co. 20-25. Richard Mansfield in Beau Brummel 20. Two Jims 21.

DAVENPORT.—BURTIS OPERA HOUSE (Charles Bielfeld, Chief and Co., mgrs.): Pudd'nhead Wilson 6; fair business; performance good. Runaway 7; fair business; performance good. Human Hearts 9. Two Jims 10; fair business; performance pleasing. Harvey Comedy co. 13-18. Richard Mansfield in Beau Brummel 20. Human Hearts 21. Two Jims 22. Lost River 23. Pudd'nhead Wilson 24. Sidepath and Pullman 25.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beck, mgr.): Two Jims 7; fair business; performance pleasing to good business. Charley's Aunt 8; fair business; performance good. Orpheus, Sidepath and Pullman 9. Lost River 10. Richard Mansfield in Beau Brummel 11. Human Hearts 14. Two Jims 15. Harvey Comedy co. 20-25. Pudd'nhead Wilson 27. Sidepath and Pullman 28.

BURLINGTON.—NEW HAMILTON OPERA HOUSE (C. P. Rowcroft, mgr.): Dark.——HAVELAND OPERA HOUSE (Montague and Harry, mgrs.): Orpheus Comedians (Eastern quartet) 10; good entertainment and house. Southern Dramatic co. 13-18.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Theodore Thomas Orchestra 6 to well pleased audience; good co. Human Hearts 9 to fair house; good co.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): The Denver Express 11. Blue Jeans Co. (rep.) 14. An Orphan's Prayer 20. Thurston Stock co. May 4-9.

SALINA.—OPERA HOUSE (V. P. Pierce, mgr.): Blind Tycoon 7; pleased fair house. The Man from Mexico 9 pleased fair business. Two Jolly Rovers 14.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): The season closed with The Man from Mexico 13; excellent attraction to fair house.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Smith, mgr.): Lost River 7; fair house and performance.

WINFIELD.—GRAND OPERA HOUSE (M. P. Ryan, mgr.): The Denver Express 8 to fair business; co. fair.

EMPORIA.—NEW OPERA HOUSE (Murphy and Fenton, mgrs.): The Conqueror's Daughter 7; pleased fair business. Lost River 8; fair business; performance good. Two Jims 9. Human Hearts 10. Harvey Comedy co. 13-18. The Man from Mexico 21.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): Forepaugh-Sells Bros. co. 6-11 to good business. An unsatisfactory season will be the consolidation of two of the Powell-Slayter co.'s companies, and a strong repertory of plays for the week 13-18, with the exception of 17, when Louisville Comique will present The Board of Trade. Plays to be presented: The New World, At the Stroke of One, A Guilty Wife, Midnight in Chinatown, Seven Lights, The Heart of Paris, and Kajar. Specialties will be a feature of the performances. Leon Herrmann 20.

RAYMOND J. LYDDANE.

ASHLAND.—THEATRE (Bryan and Martin, mgrs.): The Convict's Daughter 7; pleasing performance to good business. A Breezy Time 8 pleased fair audience. Uncle Josh Skinner 9; poor house and performance. The Star Boarder 11 pleased large house. E. J. Carpenter's For Her Sake 27.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): The Prisoner of Zenda; excellent performance; fair audience. Killtie' Band 15.

BOWLING GREEN. — POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): Killtie' Band 11 pleased two fair houses. Harris-Parkinson Stock co. 13-18 opened in Slaves of the Orient to fair business.

RICHMOND.—GRAND OPERA HOUSE (B. Jouett, mgr.): Killtie' Band 14; good house; excellent performance.——NEW OPERA HOUSE (D. C. Wiggins, prop.): Other People's Money 17.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): Ferneli-Beldini co. 8-11; performance fair. A Gambler's Daughter 23. The Man from Mexico 27.

HOPKINSVILLE. — HOLLAND'S OPERA HOUSE: Vendome Stock co. closed season in The Jilt to large and well pleased audience.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Thomas J. Keogh Stock co. in Baron Rudolph 18.

MONROE.—OPERA HOUSE (I. Sugar, mgr.): Dark.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Rose Coghlan in Alice of Old Vincennes 7; highly pleased two large audiences. John Drew in The Mummy and the Humming Bird 11; fine performance to full house. Sentlow's Jolly Pathfinders 13-18 opened to capacity; co. and performance excellent. Comedy 20. Black Patti's Troubadours 21. Human Hearts 22. A Devil's Love 23. Lost River 24. Two Jims 25. Orpheus Comedians 27. Sidepath and Pullman 28. Quaker's Heart 29; two fair but very unfavorable audiences.

PORTLAND.—JEFFERSON THEATRE (Giles and Cook, mgrs.): John Drew 11; crowded house; very high class performance; pleased immensely. Richard Mansfield 13; crowded house; performance pleased. Black Patti's Troubadours 14; crowded house; performance pleased. A Devil's Auction 15. A Bunch of Keys, Kennebec Comedy co. 20-25. Quaker's Heart 27; two fair but very unfavorable audiences.

PORTLAND.—JEFFERSON THEATRE (Giles and Cook, mgrs.): John Drew 11; crowded house; very high class performance; pleased immensely. Richard Mansfield 13; crowded house; performance pleased. Black Patti's Troubadours 14; crowded house; performance pleased. A Devil's Auction 15. A Bunch of Keys, Kennebec Comedy co. 20-25. Quaker's Heart 27; two fair but very unfavorable audiences.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Chatto, mgr.): Sentlow's Comedy co. 6-11; good business. Mr. Barnes of Boston 13; fair business; performance pleasing. Two Jims 14; fair business; performance good. Human Hearts 15. Alabama 16. Lost River 17. A Devil's Auction 18. Harvey Comedy co. 20-25. Richard Mansfield in Beau Brummel 27. Human Hearts 28. Two Jims 29.

LEWISTON.—MUSIC HALL (Charles Kenney, mgr.): Creatore 11; good business. Richard Mansfield in Beau Brummel 13; fair business; performance pleasing. Chauncey Olcott in The Singer's Romance 14; fair business; performance good. Two Jims 15. Human Hearts 16. A Devil's Auction 17. Lost River 18. A Jolly American Tramp 20. An American Beauty 21.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Creatore 11; excellent concert; good house. The Conqueror 13; excellent concert; good house. Chauncey Olcott 14. Sentlow's Animals 15-18. A Jolly American Tramp 20. Philadelphia (local) 21. 22.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): The Evil Eye 13 pleased small house. Nora Kendall in The Vinegar Buyer 22.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Middleton Brothers, mgrs.): Von Tilzer and Eaton co. 6-11 closed to good business with Two Orphans, Camille, Hole in the Ground, and Across the Desert. Cook and Church Stock co. 13-18 opened to packed house with An Actor's Romance. Other plays: Land of the Midnight Sun, The Power of Love, For Honor and Honor, The Two Brothers, and The Silhouette Alarm; crowded performances. The Convict's Daughter 21. Fatinitza 22. The Fool of the Court 23. Killtie' Band 25. Slaves of the Orient 27. Killtie' Band 28. The Slave of the Orient 29 (return). King Dodo 2. The Man of the Orient 4 (return).

FREDERICK.—CITY OPERA HOUSE (F. P. Hinton, mgr.): As You Like It 13 to S. R. O.; audience more than pleased. Thelma 20. The Convict's Daughter 27.

HAGERSTOWN.—ACADEMY OF MUSIC (C. M. Futhey, mgr.): Alberta Gallatin in As You Like It 14; good performance and business. Thelma 17. Cushing Vaudeville Show 20-25. Killtie' Band 28.

ANNAPOLIS.—OPERA HOUSE (John R. Strange, mgr.): Reynolds Minstrels 13-18; good performance to poor business. Greystone Stock co. 20-25 cancelled.

MASSACHUSETTS.

NORTH ADAMS.—RICHMOND THEATRE (William F. Meade, mgr.): Myles McCarthy in Saucy Jack Barry 13; small audience; play which is new, needs many rehearsals and lacks blue pencilling. Mrs. Le Moyne 14; fair audience; co. fair; Mrs. Le Moyne excellent. Side Tracked 15; specialties only commendable feature. William Morris in When We Were Twenty-one 17; large audience. A Hot Old Time 18. Dark 19-25. Clara Bloodgood 27. Nora Kendall 28. Richard Carvel May 1. Frederic Wilson 2. U. T. C. Southern 8.——EMPIRE THEATRE (James F. Sullivan, mgr.): Forbes; Stock co. 13-18; fair business. Mary of Magdala, with Mrs. Fiske, 20. THOMAS A. HAGGERTY.

WORCESTER.—THEATRE (Felix R. Wendelschafer, mgr.): Mrs. Langtry 9; fair audience. Elsie de Wolfe in Cynthia 13; large audience; fair performance. John Drew 14 pleased packed house in The Mummy and the Humming Bird. Robert Edeson 15 pleased large audience in Soldiers of Fortune. Andrew Robeson 16; good business. Ward and Vokes 17. Sun Toy 20. A Chinese Honeymoon 21. Chauncey Olcott 22. Clara Bloodgood 23. Milfred Holland 27. David Warfield 28.——LOTHROP'S OPERA HOUSE (F. F. Shea and Alf. T. Wilton, mgrs.): An American Hustler 13-18; excellent business. Gypsy Jack 20-25.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wilkey, mgr.): A Jolly American Tramp 10. 11; small audience. Nora Kendall in The Vinegar Buyer 13; fair audience; pleased. Boston Symphony Orchestra 14; fair audience. Chauncey Olcott in Old America Town 15; capacity; pleased. Elsie De Wolfe 17. Robert Edeson 18. Ward and Vokes 20. Chauncey Olcott 21. Sun Toy 22. Clara Bloodgood 23. Milfred Holland 24. Richard Carvel 25. Mrs. Fiske 27. Mary of Magdala 28. Lost River 29. A Devil's Auction 30.

LOWELL.—MUSIC HALL (Charles Kenney, mgr.): Creatore 11; good business. Richard Mansfield in Beau Brummel 13; good business; performance pleasing. Chauncey Olcott in The Singer's Romance 14; fair business; performance good. Two Jims 15. Human Hearts 16. A Devil's Auction 17. Lost River 18. A Jolly American Tramp 20. An American Beauty 21.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Creatore 11; excellent concert; good house. The Conqueror 13; excellent concert; good house. Chauncey Olcott 14. Sentlow's Animals 15-18. A Jolly American Tramp 20. Philadelphia (local) 21. 22.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): The Evil Eye 13 pleased small house. Nora Kendall in The Vinegar Buyer 22.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Middleton Brothers, mgrs.): Von Tilzer and Eaton co. 6-11 closed to good business with Two Orphans, Camille, Hole in the Ground, and Across the Desert. Cook and Church Stock co. 13-18 opened to packed house with An Actor's Romance. Other plays: Land of the Midnight Sun, The Power of Love, For Honor and Honor, The Two Brothers, and The Silhouette Alarm; crowded performances. The Convict's Daughter 21. Fatinitza 22. The Fool of the Court 23. Killtie' Band 25. Slaves of the Orient 27. Killtie' Band 28. The Slave of the Orient 29 (return). King Dodo 2. The Man of the Orient 4 (return).

FREDERICK.—CITY OPERA HOUSE (F. P. Hinton, mgr.): As You Like It 13 to S. R. O.; audience more than pleased. Thelma 20. The Convict's Daughter 27.

HAGERSTOWN.—ACADEMY OF MUSIC (C. M. Futhey, mgr.): Alberta Gallatin in As You Like It 14; good performance and business. Thelma 17. Cushing Vaudeville Show 20-25. Killtie' Band 28.

ANNAPOLIS.—OPERA HOUSE (John R. Strange, mgr.): Reynolds Minstrels 13-18; good performance to poor business. Greystone Stock co. 20-25 cancelled.

MASSACHUSETTS.

NORTH ADAMS.—RICHMOND THEATRE (William F. Meade, mgr.): Myles McCarthy in Saucy Jack Barry 13; small audience; play which is new, needs many rehearsals and lacks blue pencilling. Mrs. Le Moyne 14; fair audience; co. fair; Mrs. Le Moyne excellent. Side Tracked 15; specialties only commendable feature. William Morris in When We Were Twenty-one 17; large audience. A Hot Old Time 18. Dark 19-25. Clara Bloodgood 27. Nora Kendall 28. Richard Carvel May 1. Frederic Wilson 2. U. T. C. Southern 8.——EMPIRE THEATRE (James F. Sullivan, mgr.): Forbes; Stock co. 13-18; fair business. Mary of Magdala, with Mrs. Fiske, 20. THOMAS A. HAGGERTY.

WORCESTER.—THEATRE (Felix R. Wendelschafer, mgr.): Mrs. Langtry 9; fair audience. Elsie de Wolfe in Cynthia 13; large audience; fair performance. John Drew 14 pleased packed house in The Mummy and the Humming Bird. Robert Edeson 15 pleased large audience in Soldiers of Fortune. Andrew Robeson 16; good business. Ward and Vokes 17. Sun Toy 20. A Chinese Honeymoon 21. Chauncey Olcott 22. Clara Bloodgood 23. Milfred Holland 27. David Warfield 28.——LOTHROP'S OPERA HOUSE (F. F. Shea and Alf. T. Wilton, mgrs.): An American Hustler 13-18; excellent business. Gypsy Jack 20-25.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wilkey, mgr.): A Jolly American Tramp 10. 11; small audience. Nora Kendall in The Vinegar Buyer 13; fair audience; pleased. Boston Symphony Orchestra 14; fair audience. Chauncey Olcott in Old America Town 15; capacity; pleased. Elsie De Wolfe 17. Robert Edeson 18. Ward and Vokes 20. Chauncey Olcott 21. Sun Toy 22. Clara Bloodgood 23. Milfred Holland 24. Richard Carvel 25. Mrs. Fiske 27. Mary of Magdala 28. Lost River 29. A Devil's Auction 30.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): The Holy City 13; large house. A Bunch of Keys 15; fair business. Nora Kendall in The Vinegar Buyer 16. Chimes of Normandy (local) 17. Ward and Vokes in The Head Waiters 18. Barnett and Moulton 20-25.——ACADEMY OF MUSIC (C. P. Downey, mgr.): The New York Stars 13-15; fair house. Bixby Plan 16-18.

TAUNTON.—THEATRE (Selah Anthony, mgr.): Nora Kendall in The Vinegar Buyer 14; pleased large audience. The Silver Girl 15; good house; fund of satisfaction. Chauncey Olcott 16 in Old America Town; large audience.——THEATRE (Frank Jackson, mgr.): Frank Jackson, who has been with a vaudeville show for the season, was married to Miss Russell, who was formerly in the company. Mr. Jackson will now be with a vaudeville show. The announcement was made by Mr. Russell.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gillen, mgr.): Da Wolf Hopper 13 presented an enthusiastic audience with another version of Dora Thorne 15; house large; pleased. Sun Toy 17. Elsie De Wolfe 20. Chauncey Olcott 21. Richard Carvel 22. Clara Bloodgood 23. The Rostonians May 1. E. H. Sothern 4.

LAWRENCE.—OPERA HOUSE (Cole and Grant, mgrs.): Katherine Rober 6-11; business poor. Miss De Moyne as Aurora Floyd Thursday 16; excellent performance; good house. Creatore's Band 14 delighted large audience. The Holy City 17, 18. A Bunch of Keys 20. Ward and Vokes 21. Nora Kendall 22.

BROCKTON.—CITY THEATRE (W. B. Grose, mgr.): Sentlow's Animal Arena 6-11; light business. Creatore's Band 13; fair house; well pleased. Arthur Rock co. 20-25. Soldiers of Fortune 23. Frank Carpenter co. 27-May 2.

FITCHBURG.—CUSHING'S THEATRE (W. A. Weaker, mgr.): May Fiske co. 13-18 opened to good business. Plays: first part of week: The Power of the Cross, Little Miss Thompson, and The Charity Girl. Side Tracked 20. Sun Toy 21.

CHELSEA.—ACADEMY OF MUSIC (James R. Field, mgr.): Chelsea's Women's Club in The Bailey's Strategem (all female cast) to crowded house 14; excellent performance. Dramas Thompson 17. Bennett and Moulton co. 20-25. Way Down East 20.

WEBSTER.—MUSIC HALL (Charles H. Whitney, mgr.): Andrew Robson in Richard Carvel 15; good house pleased. Way Down East 21. Morgan-Hoyt Picture co. 23. U. T. C. 27.

MALDEN.—AUDITORIUM (G. D. Campbell, mgr.): Creatore 6 to good audience. The Holy City 14 to small house. The Old Homestead 16. Nell Burgess 20.

ATHOL.—OPERA HOUSE (Albert Ellsworth, mgr.): A Break for Liberty 15. Stetson's U. T. C. 18. Nell Burgess 20.

MILFORD.—MUSIC HALL (H. R. Morgan, mgr.): The Evil Eye 20. Way Down East 24. Egypta 27-29.——LYCEUM HALL (L. M. Barber, mgr.): Dark.

GREENFIELD.—OPERA HOUSE (Lawler Brothers, mgrs.): Side Tracked 16. Morgan and Hoyt's Moving Pictures 17. The Evil Eye 21.

SOUTHBRIDGE.—DEXSER OPERA HOUSE (Jackson and Dexser, mgrs.): Way Down East 22. Stetson's U. T. C. 23.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, mgr.): Peck's Bad Boy 16. Stetson's U. T. C. 17. San Francisco Minstrels 27.

MICHIGAN.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Miller-Bryan co. 13-18; crowded houses; satisfaction. Plays: Rosedale, All a Mistake, Sidewalks of New York, A Legitimate Politician, Mr. Clancy, and Tracy, the Bandit. A Royal Slave 20. Where Baby Are You 21. Tom Marks co. 22-25.——EDISON THEATRE (Elmer McCormick, mgr.): The Resurrection 13; fair co. and house. The Tempest 15. Two Merry Tramps 22. She Stoops to Conquer 23 (local). Field's Minstrels May 6. Stuart Robson 9.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Uncle Joshua Simpkins 9 to fair house. King Dramatic co. 10. 11 to good business. My Friend from India 13. Glasgow Stock co. 13-18.——JEFFERS THEATRE (T. D. Bamford and Sam Marks, mgrs.): Dearborn Comedy co. commenced a four weeks' engagement 13 to S. R. O. Plays for first week: Captain Swift and Our Boys; excellent co.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, mgr.): Two Merry Tramps 11; light business; fair co. A Royal Slave 13; topheavy house; co. better than play. The Tempest 14; good house; excellent co. The Christian 16. A Millionaire Tramp 18. The Hottest Coon in Dixie 20. Pittsburg Orchestra 22.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): A Devil's Auction 7 pleased large house. Glasgow Stock co. 9-11 in Knobo o' Tennessee. The Man of Mystery, Harry Tracy, the Bandit; fair audiences; fair satisfaction. A Millionaire Tramp 13 pleased good house. Leon Herrmann 14 pleased fair house.

FLINT.—STONE'S THEATRE (Albert C. Pegg, mgr.): Miller-Bryan Stock co. March 30-1 in A Hot Time, Rosedale, Brother Against Brother, Grit, The Newsboy, Tracy, the Bandit, and Hooligan's Visit. Uncle Joshua Simpkins 7; good business and performance. Glasgow Stock co. 13-15. My Friend from India 16. A Royal Slave 18. Two Merry Tramps 21.

GRAND RAPIDS.—NEW POWERS (W. T. P. Ledebeer, mgr.): Anna Held 9 delighted large audiences in The Little Duchess. The Christian 13; crowded house. The Tempest 14; excellent co. headed by Frederick Warde and Louis James.——THE GRAND (O. Stair, mgr.): Hearts of Oak 13-18; fair business. Alaska 20-25.

CHARLOTTE.—THOMAS' OPERA HOUSE (Fred Miller, mgr.): A Royal Slave 8 (return); good satisfaction to large house. Two Merry Tramps 13; good co. to poor house. A Merry Chase 20. My Friend from Arkansas 22. Vogel's Minstrels May 1. The Man in the Iron Mask 8.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): A Devil's Auction 6; fair and pleased house. Anna Held in The Little Duchess 9; large house; satisfaction. A Royal Slave 11 to fair business. Two Merry Tramps 14. Louis James and Frederick Warde 17. The Christian 18.

LUDINGTON.—OPERA HOUSE (U. S. Grant, mgr.): The Christian 11; fair house; excellent performance. Senator Dolliver 18. A. A. Jack co. 19. A Man of Mystery 20. Grand Shakespearean Celebration by Class of 1903, 23, 24. A Thoroughbred Tramp 25. The Man in the Iron Mask 27.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): The Christian 10; good house; pleased. The Man in the Iron Mask 23. Uncle Joshua Simpkins 25. A Fuzzy Widow 28. Two Merry Tramps May 1.——CITY OPERA HOUSE (William Murrill, mgr.): Dark.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): A Royal Slave 7 pleased good business. Two Merry Tramps 20. The Fay Train 24. Glasgow Stock co. 27-29. Byrne Brothers' Eight Bells 30.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): The Christian 6; good co. and business. Mahara's Minstrels 9 failed to please small house. The Cowboy and the Lady 11 pleased liberal patronage. The Man in the Iron Mask 14.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Leon Herrmann 13 thoroughly entertained large audience. Two Merry Tramps 18. The Fay Train 21. Colonel Ham closes Lyceum course 22. Hunting for Hawkins 24. Hans Hanson May 9.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): The Christian 7; good business. The Cowboy and the Lady 10; fair business pleased. The Strollers 18. A Trip to Chinatown 20. Hi Henry's Minstrels 27. E. J. Carpenter's For Her Sake 29.

ADRIAN.—NEW CROSWELL OPERA HOUSE (G. D. Hardy, mgr.): A Devil's Auction 9; E. R. G.; very good satisfaction. Two Merry Tramps 13 to capacity house. The Hottest Coon in Dixie 14. Martin's U. T. C. 21.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): My Friend from India 8 pleased fair house. The Christian 11 cancelled. The Irish Minstrels 13. Two Merry Tramps 15. My Friend from Arkansas 20. Sousa's U. T. C. 22.

HUSKEGON.—THE GRAND (Guy H. McGrath, mgr.): My Friend from India 11; good house. A Millionaire Tramp 12; fair house. The Christian 13; good house. Human Hearts 14. Uncle Josh Spruceby 15. The Parisian 16. Lyceum Stock co. 20-25.

CALUMET.—THEATRE (John D. Cuddihy, mgr.): The Christian 8; good business; good satisfaction. The Cowboy and the Lady 9 to small business; performance good.

ANN ARBOR.—ATHENS THEATRE (Dora M. Spaith, mgr.): Miller-Bryan co. 6-11; good business and co. Two Merry Tramps 18. King Dramatic co. 20-25.

PETOSKEY.—GRAND OPERA HOUSE (Guy H. Harwood, mgr.): The Christian 8; best performance of the year to fair business. The Man in the Iron Mask 17.

IRON MOUNTAIN.—SUNDLE'S OPERA HOUSE (A. J. Sundle, mgr.): Webster's Minstrels 23. The Great Ruby 24. 25. Resurrection 28. Stetson's U. T. C. 29. Side Tracked May 6.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): A Trip to Chinatown 12. Uncle Josh Spruceby 20. The Strollers 21. Hi Henry's Minstrels 26. 27.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widmer, mgr.): A Millionaire Tramp 10; small co. Two Merry Tramps 17. A Royal Slave 22. Gus Sun's Minstrels May 1. Hans Hanson 8.

BAY CITY.—ARMORY THEATRE (W. J. Daunt, mgr.): Uncle Joshua Simpkins 11; fair business. King Dramatic co. 13-20 opened to large house.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leetis, mgr.): Vogel's Minstrels 21. Artesian 24. The Cowboy and the Lady 28.

TECUMSEH.—NEW BRADLEY (G. J. Orr, local mgr.): The Hottest Coon in Dixie 17. Al. Martin's U. T. C. 20.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Hunting for Hawkins 17.

MINNESOTA.

DULUTH.—LYCEUM (C. A. Marshall, mgr.): The Chaperons 10, 11; large houses. A Trip to Chinatown 13 cancelled. The Strollers 14, 15. Artesian 16. Apollo Club (local) 20.——METROPOLITAN (W. H. Reeney, mgr.): The Prisoner of Zenda 6-8; creditable performance; good house. The Resurrection 9-11. In Idaho 13-15. A Celebrated Case 16-18.

ROCHESTER.—METROPOLITAN THEATRE (J. K. Reid, mgr.): Stetson co. 7-11 to fair business. Stetson's U. T. C. 17. The Man from Sweden 21. Labadie's Faust 28. German Theatre co. May 1. 2. Plunkard 5.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Stetson's U. T. C. 11 to very large business; good performance. Brinton's Entertainers 12-15 opened to fair business. Swedish Ladies' Quartette 22. Minstrels by local Golf Club 28. Al. Wilson

KATHERINE ROBER

Empire Theatre, Providence, R. I.

ENTIRE SUMMER, starting early in May.

If you are a light comedian (with specialty) possessing youth, good looks and dash, please write. **L. BLANDEN.**

12-14. Finnigan's Ball 19-22. Captain R. P. Ribson 23. Henry Corson Clarke May 10-13.——UNION FAMILY THEATRE: Closed.

HELENA.—THEATRE (F. W. Austa, mgr.): Mrs. Bumpo in Uncle 1: small house; very clever performance. Arizona 7: packed house; excellent performance. W. H. Crane 12 in David Harum. The Darkest Hour 13. Eddy Hinker in When Knighthood Was in Flower 20. Rose Coghlan 29. The Fatal Wedding 30.

MISSOULA.—UNION OPERA HOUSE (A. H. Bartley, mgr.): The Darkest Hour 18.

ANACONDA.—THEATRE MARGARET (H. P. Collins, mgr.): Arizona 7 to S. R. O.: pleased.

NEBRASKA.

LINCOLN.—THE OLIVER (Behrens and Crawford, mgrs.): Big Bag Alley 5: good audience, fairly well entertained. Lincoln Musicorchen Concert (local) 9: crowded house. W. H. Crane in David Harum 10: audience well pleased. El Plunkard 17. 18. Morrison's Faust 24, 25. Richard Mansfield 30. E. L. Sothern May 16. Nat Goodwin 23.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): Human Hearts 9 canceled. Big Bag Alley 11: good house; fine specialties. Morrison's Faust 21. Reaping the Harvest 28.

NORFOLK.—AUDITORIUM (A. R. Beall, mgr.): Richards and Pringle's Minstrels 9: fair house; well pleased. Charles D. Herman in Othello 17. El Plunkard 24.

KEARNEY.—OPERA HOUSE (Richard L. Napper, mgr.): Dark.

ALLIANCE.—PHELAN OPERA HOUSE (F. M. Broome, mgr.): Sanford Dodge 28, 29.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): El Plunkard 15.

NEVADA.

VIRGINIA.—PIPER'S OPERA HOUSE (Ed Piper, mgr.): Norris and Rowe's Big Show 29.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Barrington, mgr.): Foubert Stock co. 6-11: successful week. Gertrude Coghlan 14 canceled. Dartmouth Club 15. Ezra Kendall in The Vinegar Buyer 17. The Evil Eye 18. Busy Izzy 24. Shore Acres 25.——PARK THEATRE (John Stilen, mgr.): Peck's Bad Boy 9-11 did fairly well; co. good. A Jolly American Tramp 12-16 to good houses. A Bunch of Keys 16-18. The Fatal Wedding 20-22. Midnight in Chinatown 23-25.

BERLIN.—CLEMENT OPERA HOUSE (J. R. Tolman, mgr.): Shore Acres March 31: excellent performance to very good business. The Burglar 4: good business. Klark-Urban co. 14-18 opened to good business with The Plunger. Other plays: The Silent Partner, Across the Desert, A Country Kid, and Rip Van Winkle.

CLAREMONT.—OPERA HOUSE (H. T. Batchelder, mgr.): Mamie Fleming co. 6-11 finished the week with My Friend from Frisco, The Power of Wealth, Beyond the Rockies, and A Father's Crime; good co.; business satisfactory.

DOVER.—CITY OPERA HOUSE (Charles E. King, mgr.): The Holy City (Benefit Press Club) 15; excellent satisfaction to S. R. O. Dover Minstrels (local) 21. The Fatal Wedding (Stage Hands' Benefit) 22. Ezra Kendall 24. Robert Edeson 29.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): John Drew in The Mummy and the Humming Bird 13. An American Gentleman 14 to fair house. The Evil Eye 17. Ezra Kendall 18. A Jolly American Tramp 20. George Sidney 28.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Busy Izzy 9: fine production; good audience. The Holy City 16. Frankie Carpenter co. 20-25.

LACONIA.—MOULTON OPERA HOUSE (Henry Clow, mgr.): Shore Acres 22.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Stoller, mgr.): The Convict's Daughter 12-15 played to large business; scenic effects very elaborate. John Drew in the quadruple role of Weary Willie. Robert Graham, Convict 1294, and William Woodford were especially clever. The rest of the cast were competent. Defend Her Honor 16-18. A Desperate Chance 19. Way Down East 20-22. THOMAS J. McALEER.

BRIDGETON.—CRITERION THEATRE (Ed R. Moore, mgr.): Garside, Condit and Mack co. 13-18 opened to large business in Forgiven; business continues good; co. very good. Other plays: A Man of Honor, Mystery, The Two Orphans, The Dumb Witness, and Jesse James. The Duchess of Devonshire 22. Lindsay School of Dramatic Art 23. Winchester 28. A Desperate Chance 27. Are You a Mason May 1.——ITEM: Owing to the death of Mrs. Condit at Atlantic City, N. J., Tuesday, April 14, the Garside, Condit and Mack co. closed three nights of their engagement here, Mrs. Condit being the wife of Mr. Condit, of that co.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): Wilbur Opera co. 6-11 closed very successful engagement with Giroflo Girofla. The Convict's Daughter 13 to good business. A Chinese Honeymoon attracted $2,500. Gus Hill's Royal Lilliputians gave In Porterland 15 to fair business. Only a Shop Girl 16; good business. Alma Chester 20-22. Herbert Kelcey and Effie Shannon 27. Winchester Haverly's Minstrels 29. Looping the Loop 30. 29 Burgomaster 2. East Lynne 4. Blanche Walsh 5. Elks' Amateur Minstrels 6.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (E. Shortridge, mgr.): Dilger and Cornell co. 12-19 opened to fair business. Plays: A Princess of Patches, A True Kentuckian, The New Minister, Easy Money, The Boodman, Pulse of Greater New York, Crimes of London, and Under Two Flags. The Duchess of Devonshire 21 (Asbury Benefit). Jack Mosher's Vaudeville co. 22. The Denver Express 23. A Desperate Chance 29. Garside, Condit and Mack co. May 4-9.

ELIZABETH.—LYCEUM THEATRE (Edwin Emery, mgr.): A Hoosier Daisy 9, 10: good co. and business. A Child Wife 13-15: good business. Sporting Life 16-18 opened to capacity. Tracy, the Outlaw 20-22. Weary Willie Walker 23, 25.——JACOBS THEATRE (G. W. Jacobs, mgr.): Han Toy 11 to good business. Dainty Paree Burlesquers 14, 15: fair returns. The Royal Lilliputians 16. Only a Shop Girl 17, 18 (Ceberry Benefit). Mrs. Le Moyne in Among Those Present 21.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Alphonse and Gaston 16-18. A Hot Old Time 20-22. Through the Breakers 23-25. A Desperate Chance 28. Looping the Loop May 1. Are You a Mason 2. Phelan Stock co. 4-9.——YOUNG'S PIER MUSIC HALL (Harry D'Esta, mgr.): Fiddle-Dee-Dee 6-11: good business; pleasing co. The Jolly Musketeer 13-18. Holden's Trained Domestic Animal Show 20. Bostock's Trained Animals 20-25, indefinite.

PATERSON.—OPERA HOUSE (John J. Goetchius, mgr.): Only a Shop Girl 13-15 pleased fair houses. The Orient (Isabel Irving) 16 to crowded house; co. fine. Coon Hollow 17, 18. Corse Payton Stock co. 20-25.

ASBURY PARK.—OPERA HOUSE (J. K. Morton, mgr.): Wilbur Opera co. 20-25.——EDUCATIONAL HALL (W. H. Morris, mgr.): Concert (local) 16; large business.

DOVER.—BAKER OPERA HOUSE (William H. Baker, mgr.): Boston Stars 3 pleased capacity. Mozart Symphony Club 8 delighted large audience. Howe and Morris Dramatic co. 13-18.

RED BANK.—OPERA HOUSE (Charles E. Hyman, mgr.): Dainty Paree Burlesquers 13: good business and performance. Bennett-Moulton co. 20-25. Alma Chester 30-May 1, 2.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (F. P. Waring, mgr.): Florence Roberts in Zaza 14. Elks' Minstrels 17.

NEW YORK.

ROCHESTER.—BAKER THEATRE (John R. Boyle, res. mgr.): The Lighthouse by the Sea, a melodrama from the pen of Owen Davis, had its first presentation 12, and throughout the week audience in the attendance was limited to the capacity of the house, S. R. O. being in demand. The play is written in Mr. Davis' finished manner, and is filled with striking and sensational situations, and the climaxes are naturally brought about. Several of the scenes are particularly strong. The story, depicting New England coast life, is absorbingly interesting from the first to the last scene. It was elaborately staged and the stock co. handled their roles splendidly. Virginia Buckwell, Elizabeth Berrye, Linda Gooch, Jan Willard, A. C. Henderson, John Cumberland, and Mark Kent contributed to the unqualified success of the production. The Lost Paradise 19-25.——NATIONAL THEATRE (Frederick R. Loraine, mgr.): Arizona 13-15: large audiences; the play was interpreted by a sterling co., who easily brought out the several strong situations effectively. Francis M. Ball, as Dustan, fitted the part excellently. The Cuddy of Frederick Watson was most excellent. Elizabeth Lee made a charming Benita, being graceful and altogether natural in manner. At the Old Cross Roads 16-18 pleased good attendance. Quinlan and Wall's Minstrels 20-22. Louis Mann and Clara Lipman 23-25.——LYCEUM THEATRE (W. R. Corris, Jr., act. mgr.): Jerome Sykes in The Billionaire 13 to good house. Marion Gerson in concert recital 21. J. W. CARRUTHERS.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): The Four Cohans 10, 11 in Running for Office: had the opening performance been given any other night except Good Friday, the engagement would have been a success, as a great deal depends upon the attendance at an opening here; the frivolity is enlarged from a sketch, and provides unlimited fun. A Hoosier Daisy 20. When We Were Twenty-one 21. Lewis Bigger 22-24. David Warfield 25. Gertrude Coghlan 28, 29.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): The Eleventh Hour 9-11 was sufficiently sensational to draw large houses. Ben Hur 13-18 opened to enormous business. Peck's Bad Boy 20-22. CHARLES N. PHELPS.

UTICA.—MAJESTIC THEATRE (H. D. Eldridge, res. mgr.): A Romance of Coon Hollow 11: fair houses pleased. Ladies' Amateur Minstrels 12: S. R. O. pleased. There and Back 14 (return): large business; excellent performance. Jerome Sykes in The Billionaire 15: large house pleased. The Eleventh Hour 17, 18. Laura Biggar in East Lynne 20, 21. Barney Gilmore 22.——ITEM: The Ladies' Minstrels given for charity was a tremendous success both financially and artistically; big matinee and S. R. O. at evening performance, playing to $1,647.

GEORGE E. STODDARD.

ELMIRA.—LYCEUM THEATRE (M. Reis, mgr.): The Denver Express 9: fair house. David Warfield in The Auctioneer 14: large house; splendid performance. Arizona 16. The Bonnie Briar Bush 17. Peck's Bad Boy 18. Jerome Sykes in The Billionaire 20. Myles Murphy 22.——AUDITORIUM (E. H. Colburn, mgr.): Dark.——ITEM: Anna Louis Blanchard Evans, a well-known member of the Bennett-Moulton co., died at the Hotel Smith in this city 14 of typhoid fever. She is survived by a husband, who is now with the co. in Vermont. The remains were taken to New York city for interment. J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): The Four Cohans in Running for Office 8 were given an ovation by S. R. O. The Duchess of Devonshire 11: small house. The Billionaire 14. Down by the Sea 15. The Eleventh Hour 16. Charles Evans 17. Quinlan and Wall's Minstrels 18. Paid'ahead Wilson 21. David Warfield 24. Mrs. Fiske 30.

GEORGE C. MOON.

GLOVERSVILLE.—DARLING THEATRE (Will R. Gant, mgr.): Dot Karroll co. 9-11: presenting to fair attendance in a pleasing manner: A Night in Chinatown, Cinderella, The Double Track, and The Kidnappers. Otis Skinner in Lazarre 16: fair business; co. excellent. There and Back 18 opened to fair business. A Turkish Texan 20. Isabel Irving in The Orient 23. A Hometown Heart 25. Wilbur Opera co. 27-May 2.——KASSON OPERA HOUSE (Robert Baird, mgr.): Duchemin's New York Vaudeville Novelties 13-18 including Mlle. Elsie, Harry Ellis, Klein and Clifton, the Three Bartellis, the Four Hills, Elsie Bernard, the Three Mitchells, and Edison's Moving Pictures. Weary Willie Walker 21. Eli Hubbard 22.

SYRACUSE.—WIETING OPERA HOUSE (J. S. Kerr, mgr.): There and Back 14 canceled. The Billionaire 16. The Belle of New York 18. Myles Murphy 20. David Warfield 22. Quinlan and Wall's Minstrels 23.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): Guerite 9-11 pleased good houses. At the Old Cross Roads 12-15 well performed to large audiences. On the Stroke of Twelve 16-18. The Eleventh Hour 20-22. A Turkish Texan 23-25. Why Women Sin 27-29. A Hoosier Daisy 30-May 2.——LYCEUM THEATRE (F. R. Lanscher, mgr.): A Hidden Crime 9-11 drew fairly. Sporting Life 12-15 to good business. Weary Willie Walker 16-18. The James Boys in Missouri 23-25.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, mgr.): E. V. Phelan Stock co. opened 13-18 in Parson Jim, followed by Mother, Was It a Dream, His Wife's Devotion, and Secret Service; good co. and business. Viola Allen 20. Priscilla (local) 21, 22. Williams College Students 24. Peck's Bad Boy 25. Looping the Loop 29. The Girl with the Green Eyes 30. When We Were Twenty-one May 1. Herbert Kelcey and Effie Shannon 2.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Alma Chester Comedy co. 13-18 opened with Prom Scotland Yard to good business. Other plays: A Woman's Redemption, Lady Windermere's Fan, Captain Swift, Lo Bello Rance, Buried Diamonds, As in a Looking Glass, A Wife's Temptation, and Her Husband's Sin; co. good. Imperial Chinese co. 21. Mrs. Le Moyne 22. Stuart Robson 23. Tracy, the Outlaw 28.

GENEVA.—SMITH OPERA HOUSE (F. E. Hardison, mgr.): There and Back 13 pleased light house. The Denver Express 14. Otis Skinner in Lazarre 15: fine performance to good house. Louis Mann 21. The James Boys in Missouri 22. A Hometown Heart 23. Auburn Opera co. 24. Hunting for Hawkins 25. Isabell Irving in The Orient 28. Hobart College Dramatic Club 29. Quinlan and Wall's Minstrels 30.

COHOES.—OPERA HOUSE (E. C. Gamp, mgr.): Corse Payton Stock co. 13-18 opened to S. R. O.: fair performances. Plays: My Partner, Dangers of a Great City, Faust, A Struggle for Life, Little Lord Fauntleroy, Only a Farmer's Daughter, A Guilty Wife, Over the Hills to the Poor House, A Harmless Flirtation, and A True American Girl. Mrs. Le Moyne in Among Those Present 22.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): Himmelein's Ideals 13-15 to fair business. Plays: Captain Impudence, The Great Devereux Case, Garry Owen, Held by the Enemy, In the Heart of the Storm, Ranch 10, Slums of a Great City, Princess Blue Flower, and Canary's Cross Roads. David Warfield 21. Le Macrette (local) 22, 23. Stuart Robson 28. Isabel Irving 27.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Shiters, mgrs.): Mamie Fleming co. 13-18: her initial appearance here, opened in The Deacon's Girl to a crowded house, and made good. Plays first half: My Lady Nell, Under Two Flags, and My Friend from Frisco; Isabel Irving 20. The Belle of New York 23. May Fiske 24, 25. Pawbuzy Stock 27-May 2. Resurrection 3. Rip Lorraine 11-16.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Murray and Mackey co. 7-11 in Dangers of a Great City, Lost in London, Captain Herne, The Reward of Crime, and Just Before Dawn; fair houses. Looping the Loop 15. The Denver Express 16. The Belle of New York 17. Thomas Jefferson 18. Frankie Stock co. 20-25.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): J. Al. Saxtable Dramatic co. 6-11 closed with Lost in London to small business. Isabel Irving in The Orient 15: co. excellent; business large. Quinlan and Wall's Minstrels 17.——ITEM: The presentation of Fra Diavolo under the auspices of Kingston Lodge of Elks 14 pleased large audience.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): Aubrey Stock co. 13-18 opened to capacity in Devil's Island; co. and performance good. Other plays: We, Jus of Tennessee, On Account of a Woman, and The Dangers of Paris. Isabel Irving in The Orient 21. A Hoosier Daisy 24. Murray and Mackey Stock co. 27-May 2.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Campbell Stratton 6-11: excellent co. in The Indian Man's Enemy, Dora Thorne, Bar Harbor, Robert Emmet, Dr. Jekyll and Mr. Hyde, and Tracy, the Bandit: large houses. David Warfield 13: crowded audience. The Carner Stock 14-19 opened to good business. King Dramatic co. 20-25.

ITHACA.—LYCEUM (M. H. Gutstadt, mgr.): David Warfield in The Auctioneer 13 pleased full house. Virginia Harned 27. Paul Gilmore 28. James and Wesley 29. Francis Wilson, May 1.——ITEM: Manager M. H. Gutstadt has purchased a large block of shares in the Lyceum Co. who own the theatre, and was elected a director and treasurer of the co.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): The Eleventh Hour 13-15; co. and business good. Down by the Sea 16-18. Aubrey Stock co. 20-25.——RAND'S OPERA HOUSE (M. Reis, mgr.): Jerome Sykes 13 to capacity. Myles Murphy in Saucy Jack Barry 15; fair house. There and Back 16. Laura Biggar in East Lynne 18.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Isabel Irving in The Orient 14 delighted large house. Local Musical 15 to large house. There and Back 17. The Old Mortgaged Homestead 21 (Joseph Killian' Band May 6.——CRYPTIC THEATRE (E. R. Hirsch, mgr.): Innocent Beauties 11 canceled good house. Broadway Masqueraders 18.

OWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore, mgrs.): Porter J. White's Venus 7: pleased. Amherst College Senior Dramatics in She Stoops to Conquer 4 failed to please small house. Bataille 6 failed to please small house. Miles Murphy and Saucy Jack Barry 21. The Orient 30.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Porter J. White 10: fair house; excellent performance. Stetson's U. T. C. 14: crowded house. The Minister's Son 15: fair house; fine performance. The Poor Mr. Rich 16. Metropolitan Stock co. May 2-9. Byron Brothers' Eight Bells 11.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Neil Burgess in Daughters of the Revolution 13 to good house. Saucy Jack Barry 14: poor house; good performance. The Denver Express 20. The Belle of New York 24. Thomas Jefferson in Rip Van Winkle 30.

HUDSON.—OPERA HOUSE: Bowery Burlesquers 14: fair performance; good house. Isabel Irving in The Crisis 18. A Desperate Chance 20.——ITEM: After May 1 the Opera House will be the Elks' Theatre, under management of Hudson Lodge of Elks.

JOHNSTOWN.—GRAND OPERA HOUSE (H. S. Taylor, mgr.): A Hidden Crime 7: unsatisfactory. Cambell Stratton co. 13-18, except 14, Rip Van Winkle 14, May Porter's Pickaninnies (Y. M. C. A. Course) 22.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): Porter J. White in Francesca da Rimini 9: fair business; performance excellent. Thomas Jefferson in Rip Van Winkle May 8. Howe's Pictures 15.

PENN YAN.—YATES LYCEUM (H. R. Bell, mgr.): A Romance of Coon Hollow 9: good performance: light business. A Hidden Crime 14: good performance; light business. Thomas Jefferson in Rip Van Winkle May 6.

HAVERSTRAW.—WALDRON OPERA HOUSE (William Waldron, mgr.): Champlin Stock co. 6-11: excellent co.: attendance fair. Plays: Fugitives, A Man of Mystery, Only a Private, The Curse of Pride, A Soldier of the Legion, and In the Spider's Web.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): The Belle of New York 15 pleased large house. David Harum 18. Rip Van Winkle 21. Among Those Present 27.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermerhorn, mgr.): Thomas Jefferson in Rip Van Winkle 15: packed house; well pleased. Gorton's Minstrels 28.

CORNING.—OPERA HOUSE (Wallace and Gilmore, mgrs.): A Texas Steer 11 pleased good house. A Hidden Crime 15; fair business pleased. A Hometown Heart 18.

NORTH CAROLINA.

DURHAM.—OPERA HOUSE (Hartsoy and Freeland, mgrs.): Arnold Stock co. 6-11 pleased good houses.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): A Trip to Chinatown 9: fair business. Arizona 11: good house; pleasing performance. The Telephone Girl 14. The Game Keeper 16. The Darkest Hour May 4. Rose Coghlan 7.

MANDAN.—OPERA HOUSE (W. D. Kennelly, mgr.): Myths and Mysteries of the Sioux Indians 17. Masked Ball 21. The Darkest Hour 27.

FARGO.—THEATRE (G. P. Walker, mgr.): Arizona 10 pleased large audience. The Telephone Girl 12. The Game Keeper 17.

GRAFTON.—GRAND OPERA HOUSE (H. L. Hennessee, mgr.): Thomas Smith in The Game Keeper 14.

WAHPETON.—OPERA HOUSE (R. W. Beatty, mgr.): E. J. Carpenter's For Her Sake 8 to well pleased and large audience. The Telephone Girl 10.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, mgr.): Dark.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): Peck and His Mother-in-Law 9: large performance to fair business. Two Vagues: very pleasing performance. Queen of the Highway 17. Richards and Pringle's Minstrels 21.——ITEM: The Alice Cary Concert co. gave a concert 13 at King's Creek.——J. A. Gorman, the old actor, is here arranging a street fair for Urbana.

WILLIAM H. McGOWN.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, mgr.): Paul Gilmore in The Tyranny of Tears March 27 to fair business; co. gave good satisfaction. Keystone Dramatic co. 30-4 failed to do usual business on account of poor co. and plays. Presented Utah, The Banker's Daughter, The Hand of Man, For Home and Honor, The Mystery of Westlawn, East Lynne, and Frozen Hides. Kafferty Kidder in As Bye Jay as Bye 9: poor business; good co. Elks' Dude 11 to S. R. O.: co. very good. Adelaide Thurston in A Gay Cavalier 14. Hearts of Oak 17. Jefferson De Angelis 18. The Man of the Cross 20.

ZANESVILLE.—OPERA HOUSE (H. W. Bone, mgr.): E. J. Carpenter's For Her Sake 10: co. and business good. Himmelein's Imperial Stock 13-18 in Captain Impudence, The Lost Paradise, The Great Devereux Case, Daughter of the South, Dangers of a Great City, Casey's Cross Roads, Our American Cousin, The Veteran, and In the Hands of the Enemy: excellent co.: fair business. Hearts of Oak 21.——MEMORIAL HALL (H. S. Spangler, mgr.): Richards and Pringle's Minstrels 18.

AKRON.—NEW COLONIAL THEATRE (M. Reis, prop.): Two Sisters 10: fair performance; small audience. Mary Shaw in Cleopatra 11 pleased. Allen Fisher in Mrs. Jack (return) 21. Francis Wilson 24.——GRAND OPERA HOUSE (T. K. Allbaugh, mgr.): The Little Mother 9-11 satisfied fair audiences. The Charity Nurse 13-15: fair co.: good houses. Why Women Sin 16-18. Innocent Beauties 20-22. A Texas Steer 23-25.

SPRINGFIELD.—GRAND OPERA HOUSE (J. Dodds, mgr.): Peck and His Mother-in-Law 9, 10, 11: satisfactory performance to fair houses. Wittenberg College Minstrels (local) 15: good crowded performance to good house. W. C. Redmond and Maxine Elliott in The Altar of Friendship 11: S. R. O.: very appreciative. Two Jessies 13. Julia Marlowe in The Cavalier 17. Queen of the Highway 18. Francis Wilson in The Toreador 21.

FINDLAY.—MARVIN THEATRE (L. H. Cunningham, mgr.): Down Mobile March 31: good business; greatly pleased. Pickings from Puck 6: good business; fair co. The Hottest Coon in Dixie 7 to fair business and satisfaction. A Runaway Match 8: small house; capable co. The Flaming Arrow 9: excellent business; very good co. Black Patti Troubadours 14. Victor Herbert's Orchestra 15. Rose Coghlan May 18.

LORAIN.—VERBECK THEATRE (F. R. Johnson, mgr.): The Flaming Arrow 8 pleased crowded house. Two Jessies 10: excellent satisfaction to full house. Black Patti Troubadours 17. The Minister's Son 18. Rinkerville co. 20-25. The Queen and the Lady May 1. Leon Herrmann 2.——ITEM: The Minister's Son will close at Middletown 30 and will open coming season Aug. 9 at Chicago, going direct to the coast.

CANTON.—THE GRAND (H. C. Reese, mgr.): Black Patti Troubadours 8 pleased fair audience. King Dodo 9 to capacity; performance satisfactory. The Emerald Isle 11, with Jefferson De Angelis to fair business. Victor Herbert's Orchestra 15 packed house. Are You a Mason 27. Adelaide Thurston 28. Kathryn Kidder 29 (matinee benefit). Lady Jessie and Frederick Warde 22. Francis Wilson 23.

ALLIANCE.—OPERA HOUSE (Sol S. Smith, mgr.): Wilbur Stock co. 6-11: successful week. Plays: A Prisoner of War, A Gay Deceiver, Hamlet, A Hot Old Night, Flood, Heart of Louisville, and A Country Judge. Jefferson De Angelis to fine business 12, 13: excellent performance to light house 14. ITEM: This week closes the most successful season in the history of the house.

HAMILTON.—THE JEFFERSON (Tom A. Smith, mgr.): Not Guilty 11 pleased good house. Jessie Meredith 12: large house; good performance. The Prisoner of Zenda 24. Victor Herbert's Orchestra 30. Vaudeville May 1, 2. Other People's Money 4.——GLOBE OPERA HOUSE (Tom A. Smith, mgr.): E. J. Carpenter's For Her Sake 18. A Runaway Team 25.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tunnicliff, mgr.): The Convict's Daughter 7: good performance to good business. Chicago Stock co. 13-18 opened in A Prince of Tatters: well received by S. R. O. The Prisoner of Zenda 21. E. J. Carpenter's For Her Sake 22. Kinsey Family 28, 29—indefinite.

MASSILLON.—NEW ARMORY (H. C. Hempstead, mgr.): Jefferson De Angelis in The Jewess to fair house 9 pleased crowded house. Peter J. White in Francesca da Rimini 12 pleased small audience. Why Women Sin 16: good house and co. Black Patti Troubadours (local) 18, 19. My Friend from India 23. A Runaway Girl May 4.

BELLEFONTAINE.—GRAND OPERA HOUSE (H. E. Thompson, mgr.): Gus Hill's Minstrels 11: small house; performance good. Mary Manning 12 cancelled on account of illness of leading man. The Minister's Son 21. Local Minstrels 28. The Man from New York, Jr., May 7.

PENDLETON.—FRAZER'S OPERA HOUSE (Baker and Welch, mgrs.): Al. G. Field's Minstrels 8: crowded house; fine performance. Pendleton's Hall 10: small audience; fair performance. The Resurrection 18. Charles B. Hanford in Much Ado About Nothing 21.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Hamilton, mgr.): The Flaming Arrow 9 pleased large audience. The Hottest Coon in Dixie 12: fair business. Are You a Mason 14 did well. Hello, Bill 15. Gus Hill's Minstrels 17. A Texas Steer 22. My Friend from India 27. Tracy, the Outlaw 28.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): King Dodo 10: full house pleased. Victor Herbert's Orchestra 14 pleased packed house. E. J. Carpenter's For Her Sake May 8.

DAYTON.—VICTORIA THEATRE (Lee M. Bodenheim, mgr.): Dark.——PARK THEATRE (Harry H. Feiglet, mgr.): Under Two Flags 9-11: S. R. O.: play fairly well presented. The Bandit King 13-15: S. R. O.: capable co.

PIQUA.—MAY'S OPERA HOUSE (George T. Bradley, mgr.): Are You a Mason 13 to good business and performance. Spring Musical Festival 17 with Pittsburg Orchestra. Rosco and Holland's Minstrels 22. The Prisoner of Zenda 25. Arizona 28.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, mgr.): Pittsburg Orchestra 13: good business. Hello, Bill 17. Jefferson De Angelis 18.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): Motion Pictures 9: good business pleased.

POMEROY.—OPERA HOUSE (C. M. Kaufman, mgr.): The Convict's Daughter 8: good business; satisfaction.

(Continued on page 28.)

WANTED—LEADING WOMAN

For **Summer Extravaganza** at Chicago. No salary too high for right party.

State full particulars and send Photo.

Write or Wire. E. R. MACKAY,
160 Clark St., Chicago

D. T. GODINO, Prop.

D. GODINO,
MANAGER.
124 W. 28th Street,
The Only Professional Artistic Theatrical SHOEMAKER.
Late of Scala di Milano. Grand Opera de Paris. Covent Garden, & London.

Actors and Managers can communicate directly with American Dramatic Authors by addressing them at

American Dramatists Club,
114 WEST 40th STREET, N. Y.

By reading paragraphs of their cards to the Secretary (Charles Hartzell), as above, prompt notice will be issued to the members. Information also as to proprietary plays already produced.

OHIO.—WARREN

Warren Opera House

Open time in May. Would like a good repertoire company for week of May 18. Now booking season 1903-4.

DANA BROS. & LESLIE, Lessees

Will accept Summer Engagement

Richard T. Brown

Singing COMEDIAN Dancing

Past *six* seasons . . . . .
Chas. H. Yale's Attractions

Mlle. Emilia Bartoletti

(Premier Danseuse)

Address en Route *"Evil Eye"* Co. or care of CHAS. H. YALE'S Theatrical Studio, 1897 So. 11th St., Phila., Pa.

MANAGERS—Engagement wanted by capable young man to play every parts. Can also take care of props. Am 5 ft. 11 in. in height.
"WORKER," Care Mirror.

THE BROOKLYN STAGE.

"Way Down East attracted large and well pleased audiences to the Amphion. Phoebe Davis as Anna Moore played with greatness and strength. Others well cast were Archie Boyd, Sam Sharpe, Dixie R. Collins, Marion L. Shirley, Frank Currie, John E. Brennan, Robert Gaillard, Ella Wood, and Charles A. Burke. Gertrude Coghlan as Alice of Old Vincennes to the current bill.

McFadden's Row of Flats came from the Grand to the Folly, where it continued to be well received. Arthur Wellesley as Tim McFadden and Harry Crandall as Jacob Baumgartner carrying of the honors.

The Gayety offered Fred Irwin's Big Show, which played to large business. In the olio were Bimm, Bobby Lester and Curtis, the Bimm City Quartette, the Salvaggis, the Three Rosers, and J. C. Hart and company, presenting The Piper's Price.

Peg o' Heather was the bill at the Grand Opera House. Clever Joseph Hart continued to win applause as the Grandma, and Curtis De Mar was pleasing as the Grandma, and Curtis De Mar was pleasing as the Grandma, and Curtis De Mar was pleasing

Some Good Time

ON THE

New Crawford Circuit

CRAWFORD, PHILLEY & ZEHRUNG.

DON W. STUART,
Booking Representative.
At Hotel Vendome, New York City.

THE SOLE RIGHTS TO PRESENT
KING DODO,
THE SULTAN OF SULU,
THE PRINCE OF PILSEN,
LIEUTENANT COMMANDER,
and
PEGGY FROM PARIS
Are Owned by HENRY W. SAVAGE,
And professionals and amateurs in any part of the United States presenting any of the above without permission will be vigorously prosecuted.

For Stock and Repertoire

The Ensign, A Nutmeg Match, Flag of Truce, Ferncliff, On the Mississippi.
Address WM. HAWORTH,
Willoughby, Ohio.

Towns The Long Island Circuit Towns

BAY SHORE	RIVERHEAD
SAYVILLE	GREENPORT
PATCHOGUE	HUNTINGTON

Now booking Season '03-'04.
For terms address CARLETON F. BREWSTER,
Telephone 2a Bay Shore. Bay Shore, L. I., N. Y.

WANTED.

A First Class Attraction for a Benefit.
ABOUT MAY 1st to 15th.
State Best Terms in first letter.
F. H. HILL, Resident Mgr.,
Jacques Opera House, MERIDEN, CONN.

WANTED

First class attraction for "opening night" of new Auditorium. Capacity 5,000 people. Ample stage. Time, first to tenth of June. Good money for good attraction. Comic Opera preferred.
Address J. C. WESTERVELT, Mayor,
SHELBYVILLE, ILLINOIS.

PLAYS for Stock and Repertoire Companies and Amateur Clubs. Our new 160-page Catalogue will be sent free on request.
The Dramatic Publishing Company,
353 Dearborn Street, Chicago. | 49 West 20th Street, New York.

OPEN TIME

GREENVILLE, PA.
Last 3 weeks of May. Only certainty. Good.
H. W. HOLBY, Mgr.

WANTED, A PARTNER

With some capital to take half interest in Summer Stock Co—city time. Prefer actor or actress who can be featured. All correspondence will be considered confidential. Address INTEREST, care MIRROR office.

WANTED.

RIVERVIEW PARK, Aurora, Ill.

Special Open Air attractions for Decoration Day and July 4. A few open weeks for vaudeville. Ground privileges to let
H. E. GRAMPP, Manager.

STRONG REP. CO. WANTED

at Rockland, (Mass.) Opera House,
FOR WEEK OF MAY 4. ALSO ONE NIGHTS.
L. DRAYTON BATES, Mgr.

OPERA HOUSE.

THE NILES MERCHANTS' ASSOCIATION
WILL GIVE $2,500.
(Twenty-five hundred dollars)
to any one who will build an Opera House in Niles, Ohio.
H. M. HAUN, Secretary.

WANTED.

First Class Attraction to play Usher's Benefit at the Grand Canton, Ill. after May 21. Address E. C. Penn, Canton, Ill.

A First class sober & reliable **SCENIC ARTIST** at liberty for the coming season.
Stock preferred. Address S. L. P. Mirror.

AMATEUR Can place talented young lady in second leads. Fine opportunity with good company.
Address "EXPERIENCE," care MIRROR.

FOR SALE—Actor's beautiful SUMMER HOME—hour from New York. 10-room house, stables and poultry houses; 6 acres—40 fruit and shade trees. Price, $4,500. Address BARGAIN, care MIRROR.

Have excellent comedy, short cast, route well booked. Want financial partner or will sell rights and bookings.
LUCKY STRIKE, care MIRROR.

Capable young business man connected with Broadway firm controls rights to strong sensational melodrama tried in New York. Want financial partner to back road production.
SUBSTANTIAL, care MIRROR.

MR. BEN GREET would like to hear from any former members of his companies remaining in America for the season.
Address GARDEN THEATRE, New York.

NEW YORK THEATRES.

MADISON SQUARE GARDEN.
Afternoon at 2 and Evening at 8 o'clock. Doors open an hour earlier for a view of the Menageries, Waterlips, Freaks, Freighter, Etc.
LAST WEEK.
Exhibiting in Brooklyn, April 27, one week only, Saratoga Ave. and Halsey St.

BARNUM & BAILEY
GREATEST SHOW ON EARTH.
Admission to all, including numbered seat, 75 and 50 cents. (26th and 27th st. entrance only.)
Reserved seats, 75 cents, $1.00 and $1.50 according to location. (Madison ave. entrance only.)
Private boxes, six seats, $10.00, $12.00, $15.00. Single box seats $1.50, $2.00 and $2.50.
Doors open 8 A. M. to 5 P. M. for advance sale of seats from $1.50 upward.
No seats reserved by telephone.

MURRAY HILL THEA., Lex. Ave. and 42d St. Evenings, 8:15. Matinees, 2.
One block East of Grand Central Depot.

5TH YEAR. Henry V. Donnelly Stock Co. | MATINEE 25c | PRICES, EVENING 25—50—75

Mark Twain's Famous Story,
PUDD'NHEAD WILSON
Dramatized by Frank Mayo.
April 27—MISS HULTON. By Clara Morris.

Manhattan Theatre B'way and 33d St., New York.
Evgs. at 8:30. Mats. Wed. and Sat. at 2:15.
The Reigning Comedy Success,
THE EARL OF PAWTUCKET
With Elizabeth Tyree, Lawrence D'Orsay, and Orig. Cast.
Seats Four Weeks in Advance.

MAJESTIC Broadway and 59th St., Grand Circle. New York's Finest Theatre.
Wizard of Oz
And MONTGOMERY and STONE.
Evening 8 sharp. Mats. Wed. and Sat. 2.

WALLACK'S Broadway and 30th St. Evgs., 8:15. Mats. Wed. and Sat., 2:15.
"The best seen here in years."—Times.
Fourth Month. Henry W. Savage presents
GEORGE ADE'S HIT.
SULTAN OF SULU

BELASCO THEATRE
Near Broadway on 42d St.
Under the sole management of DAVID BELASCO.
Evenings at 8 sharp. Mat. Sat. 130th time, April 25.
DAVID BELASCO presents BLANCHE BATES | THE DARLING OF THE GODS.

BROADWAY THEATRE, Broadway and 41st St. Evs. 8:15; Mats. Wed. and Sat.
HENRY W. SAVAGE presents
The Musical Comedy Success,
Prince of Pilsen
By Pixley and Luders, authors of KING DODO.

PASTOR'S Continuous Performance.
14th Street, between 3d and 4th Aves.
4—Musical Cuttys 4, Prevost and Prevost, Jess Dandy, Post and Clinton, Tom Moore, Mr. and Mrs. Swichard, Bell and Oliver, Ed and Josie Evans, Letto and Dello, Robbins and Tennaman, Barrett Bros. Extra added attraction, Roberts, Hayes and Roberts.

THIRD AVENUE. Family Theatre.
MARTIN J. DIXON, Lessee and Manager
Week commencing Monday, April 20.
ON THE STROKE OF TWELVE

AMERICAN 42d St. and 9th Ave. Mats., Mon., Wed., Sat. Matinee Daily, 2c. All seats reserved
MORE THAN QUEEN

THE DEWEY E. 14th St. | Matinee To-day PARISIAN WIDOWS
A Fly Widow. Lonesome Hurst.

Stereopticons $10

Upwards. Arc lamps, 20 to 30 amperes capacity, $8.50 each. Trap lights with Reflector, $7.00 each. Side lights and spot lights, $10.00 each. Effect slides for all purposes, very cheap. Special effects built for any play. Tel. 1611 A., 12th St.
CHAS. ISAAC, NEW YORK,
Grand Opera House, 200 Eighth Ave., New York.

Artist Proofs

FEINBERG wishes to call the attention of Managers and the Profession to his Artist's Proof pictures. The very latest Artistic Novelty—and advises you to beware of imposing photographic exhibitions and invitations for free displays which have proven very expensive to those accepting them.
Call at Feinberg's Studio and convince yourself that you can obtain Artist's Proofs at a lower rate than you can get ordinary photographs elsewhere.
FEINBERG'S STUDIO, 16 W. 14th St., N. Y. City.
Telephone 428—18th St. Bet. 5th and 6th Aves.

Ezra Kendall's Second Book—All New.
GOOD GRAVY—A rare topic of wit and humor. Just out.
SPOTS—Of Wit and Humor
Ezra Kendall's 1st Book—$20,000 sold.
By Mail, 25c. each.
Address EZRA KENDALL,
80 South 7th Ave., Mt. Vernon, N. Y.

HOMER B. DAY
DIRECTOR OF PUBLICITY.

The Independent Booking Agency

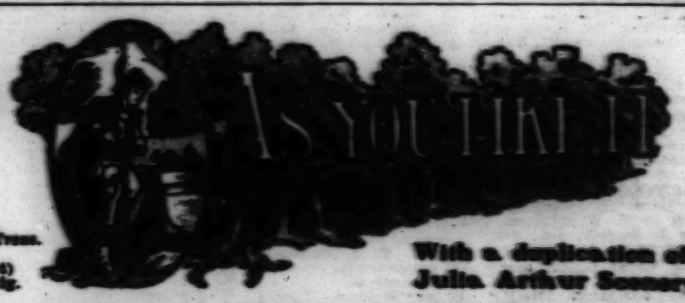
MANHATTAN THEATRE BUILDING
ROOMS 21 and 22. Broadway and Thirty-third St., New York. PHONE 2308 MADISON.
GOVERNING COMMITTEE:
JAMES K. HACKETT, MAURICE CAMPBELL,
HARRISON GREY FISKE, WEBER and FIELDS.

Representing
MRS. FISKE,
HENRIETTA CROSMAN,
ISABEL IRVING,
CLARA LIPMAN,
JAMES K. HACKETT,
MARTIN HARVEY,
CHARLES RICHMAN,
WILLIAM COLLIER,
LOUIS MANN,
WEBER AND FIELDS,
MARTA OF THE LOWLANDS,
THE SECRET of POLICHINELLE
AND OTHER FIRST-CLASS ATTRACTIONS

Time Booked for Established
FIRST-CLASS ATTRACTIONS
in the Principal Cities and Towns of the United States and Canada.

No Booking Fees to Theatre or to Attraction.
JOHN E. WARNER, Representative.

INCORPORATED.
A. A. WATTS, Prest.
W. P. LAKE, Vice Prest.
PHIL. A. KILPOIL, Sec. & Treas.
OFFICES (after May 1st) New York Theatre Bldg.



With a duplication of the Julia Arthur Scenery.

Spring tour already booked with Alberta Gallatin as "Rosalind."
Two Companies are now being booked for next season.
N. B.—Do not confound "Ernest Shipman's Attractions" with any other corporation or firm, as this corporation has no connection whatever with any other theatrical company.

WARNING

Managers in the West are hereby warned against the production of my copyrighted drama of **"ON THE SUWANEE RIVER"** by Angell's Comedians and the Delacour Sisters Company, as they have no right to play the same and are pirating it. Mr. E. D. Stair has the exclusive right to produce this drama, and others producing the same will be dealt with according to law.

M. VAN BOOSKIRK, Counsellor at Law, Camden, N. J.
MARIE WELLESLEY STERLING, 65 Cooper St., Camden, N. J.

1903-04—WINETT'S WINNERS.—1904-05

A Realistic Story of Virginia Life.	Full of rural sweetness and heart interest.	A series of picturesque and impressive scenes.	One of the best of the kind ever written.

THE MOONSHINERS

By JAMES W. HARKINS, Jr., and J. H. SHEPARD.

Original creations and full of startling surprises	Thrilling, Entertaining, Interesting.	It holds the audience throughout	By the strongest dramatic intensity.

BIGGER BETTER | NEW YORK DAY BY DAY. | GREATER GRANDER
Just Closed a Highly Successful Season of 35 Solid Consecutive Weeks
Next season positively "The Best Ever." We will consider offers from responsible managers on royalty for TERRITORY THAT WE DO NOT USE. Address "The Harkins Series," 1402 Broadway, New York.
T. E. WINETT, Director; G. W. WINETT, General Manager.

MANAGERS—ATTENTION.

NEW ROCHELLE THEATER, New Rochelle, New York.

This magnificent Theater, erected at an outlay of One Hundred Thousand Dollars, situated in the City of New Rochelle, New York, 18 miles from New York City, on main line of N. Y., N. H. & Hartford R. R., will be opened on Monday, May 18th, 1903, by
Primrose & Dockstader's Minstrels.
The house will have a seating capacity of 1200, every seat will be a folding chair, equipped throughout with every convenience for production of any Dramatic, Operatic or Spectacular attraction, lighted by electric and gas. Auditorium and dressing rooms heated by steam, assuring comfort for audience and artists. Will play the very best attractions travelling.
WANTED AT ONCE for Summer Season, Light Opera and Musical Comedy Companies with printing, strong teams only. Have resident population of 20,000. Summer population of city and surroundings 40,000. Write or wire quick for time and terms to
JAS. J. ARMSTRONG, Lessee and Manager, 30 Union Square, New York.

MAUDE HILLMAN CO.

REPERTOIRE.
DUCHESS DU BARRY.
RESURRECTION.
JESSE JAMES.
BUFFALO TRAGEDY.
HER WEDDING DAY.
ENEMIES FOR LIFE.

WANTED—LEADING MAN and other useful people for Summer and Winter, those doing specialties preferred.
MANAGERS NOTICE—Can use time in June and July, good park dates. Can also use fair dates in August and September.
We have selected a repertoire of plays that will surely get the money. Write quick.
W. A. DILLON, MAUDE HILLMAN CO., Reading, Pa.

ACTORS' SOCIETY

IMPORTANT NOTICE.
Increase the Revenue of the Society by using United States Express Money Orders, saving the stubs and sending them to the Secretary of the Society.
Members desiring Summer Stock engagements please write to Engagement Department.

AL. W. MARTIN'S ENTERPRISES.
W. C. CUNNINGHAM, General Manager.
AL. W. MARTIN, Sole Owner

The fact that the Whitney Theatre was crowded to the doors yesterday afternoon and evening when Uncle Tom's Cabin was produced for the 11,000th time shows that the management is wise in its day and generation.—*Detroit Rev. Journal*, Apr. 12, 1903.
AL. W. MARTIN'S $50,000 Production of UNCLE TOM'S CABIN.
Direct from New York City.
ED. S. MARTIN, Traveling Mgr.

AL. W. MARTIN'S $25,000 Production of TEN NIGHTS IN A BAR ROOM
Closed
A Successful Season of 9 Weeks at IMPERIAL THEATRE, ST. LOUIS, MO., Saturday, April 11.

AT LIBERTY.
CHAS. E. HUNTINGTON
Character Comedian, Baritone, Stage Manager,
Grand or Comic Opera, Burlesque.
Write or wire. 200 So. Sangamon St., Chicago, Ill.

DATES AHEAD

Managers and agents of traveling companies and entertainments are notified that the Department closes on Friday. To insure publication in the subsequent issue dates must be mailed in season so as to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY OF THE STREETS (Geo. Rich. mgr.): Jersey City, N. J., April 20-22, Providence, R. I., 27-May 2.

A BRIGHT EYES (Dolores: Ruby R. Bailey, mgr. and mgr.): Hamilton, O., April 21, Xenia 22, Springfield 23, Delphos 24, Van Wert 25, Findlay 27, Fostoria 28, Bucyrus 29, Galion 30, Mansfield May 1, Zanesville 2, Cambridge 4, Barnesville 5.

A BRIGHT EYES (Dolores: Ruby R. Bailey, mgr. and mgr.): Ft. Madison, Ia., April 21, Keokuk 22, Hannibal, Mo., 23, Quincy, Ill., 24, Burlington, Ia., 25, Muscatine 27, Davenport 28, Rock Island, Ill., 29, Moline 30, Peoria May 1, Bushnell 2, Macomb 4, Galesburg 5, Monmouth 6, Aledo 7, Canton 8.

A BUNCH OF KEYS (Chic Sidney, mgr.): Salem, Mass., April 21, Gloucester 22, Haverhill 23, Newburyport 24, Portsmouth, N. H., 25, Dover 27, Manchester 28, Nashua 29, Lowell 30, Lawrence May 1, Lynn 2, Malden 4, Melrose 5, Natick 6, Framingham 7, Milford 8.

A BUNCH OF KEYS (Chic Sidney, mgr.): Gloucester, Mass., April 21, Haverhill 22, Newburyport 23, Portsmouth, N. H., 24, Dover 25, Manchester 27, Nashua 28, Lowell 29, Lawrence 30, Salem May 1, Gloucester 2, Rockport 4, Ipswich 5, Amesbury 6, Newburyport 7, Haverhill 8.

A CHAMPION CHARM (Gregory and Silverthall, mgrs.): Portland, N. Y., April 21-27, Hillsdale, Mich., 28-May 4, Adrian 5-11, Jackson 12-18, Ann Arbor 19-25, Ypsilanti 26-June 1.

A CHAMPION CHARM (Gregory and Silverthall, mgrs.): Jackson, Mich., April 21-27, Hillsdale 28-May 4, Adrian 5-11, Ann Arbor 12-18, Ypsilanti 19-25, Detroit 26-June 1.

A DAY AND AN HOUR: New York city April 20—indefinite.

A GAIETY BATTERIES (Gaiety: R. L. Gregg, mgr.): Wheeling, W. Va., April 21, Steubenville 22, Cambridge 23, Zanesville 24, Newark 25, Mt. Vernon 27, Mansfield 28, Fostoria 29, Findlay 30, Defiance May 1, Bryan 2, Wauseon 4, Napoleon 5, Wauseon 6.

A GIRL OF GREEN (Daniel F. McCabe, mgr.): Reading, Pa., April 21, Easton 22, Bethlehem 23, Norristown 24, Chester 25, Wilmington, Del., 27, Trenton, N. J., 28, Paterson 29, Hoboken 30, Passaic May 1, Elizabeth 2, Orange 4, Rahway 5, Perth Amboy 6, Long Branch 7, Asbury Park 8.

A GIRL OF THE KLONDIKE (Geo. Wilson, mgr.): Hamilton, O., April 21, Xenia 22, Springfield 23, Delphos 24, Van Wert 25, Findlay 27, Fostoria 28, Bucyrus 29, Galion 30, Mansfield May 1, Zanesville 2, Cambridge 4, Barnesville 5.

A HOUSEMAID'S DAIRY (Gayle Clifton: G. H. Hilton, mgr.): Clinton, Ky., April 21, Hickman Falls 22, Fulton 23.

A HOT OLD TIME (Geo. Cassel, mgr.): New York city April 20—indefinite; 27-May 2.

A LITTLE OUTCAST (Gaiety: Geo. E. Gill and Fred A. Wilkinson, mgrs.): Jersey City, N. J., April 20-22, Wilmington, Del., 27-29, Chester, Pa., May 2, Media 4, Wilmington, Del., 5-9.

A LITTLE OUTCAST (Gaiety: Geo. E. Gill and Fred A. Wilkinson, mgrs.): Media, Pa., April 21, Chester 22, Wilmington, Del., 27-29, Jersey City, N. J., May 2, Wilmington, Del., 3-9.

A MARKED WOMAN (Chas. Hoffman, mgr.): Salem, Mass., April 21, Gloucester 22, Haverhill 23, Newburyport 24, Portsmouth, N. H., 25, Dover 27, Manchester 28, Nashua 29, Lowell 30, Lawrence May 1, Lynn 2, Malden 4, Melrose 5, Natick 6, Framingham 7, Milford 8.

A MARKED WOMAN (Gregory and Silverthall, mgrs.): Portland, N. Y., April 21-27, Hillsdale, Mich., 28-May 4, Adrian 5-11, Jackson 12-18, Ann Arbor 19-25, Ypsilanti 26-June 1.

A PAIR AND HIS HUMOR: New York city April 20—indefinite.

A QUAKER GIRL (Quaker: R. L. Gregg, mgr.): Wheeling, W. Va., April 21, Steubenville 22, Cambridge 23, Zanesville 24, Newark 25, Mt. Vernon 27, Mansfield 28, Fostoria 29, Findlay 30, Defiance May 1, Bryan 2, Wauseon 4, Napoleon 5, Wauseon 6.

A RAILROAD ORPHAN (Daniel F. McCabe, mgr.): Reading, Pa., April 21, Easton 22, Bethlehem 23, Norristown 24, Chester 25, Wilmington, Del., 27, Trenton, N. J., 28, Paterson 29, Hoboken 30, Passaic May 1, Elizabeth 2, Orange 4, Rahway 5, Perth Amboy 6, Long Branch 7, Asbury Park 8.

A RAILROAD ORPHAN (Gus Wilson, mgr.): Hamilton, O., April 21, Xenia 22, Springfield 23, Delphos 24, Van Wert 25, Findlay 27, Fostoria 28, Bucyrus 29, Galion 30, Mansfield May 1, Zanesville 2, Cambridge 4, Barnesville 5.

A ROMANCE OF DIXIE (Gayle Clifton: G. H. Hilton, mgr.): Clinton, Ky., April 21, Hickman Falls 22, Fulton 23.

A ROSE OF THE SOUTH (Geo. Cassel, mgr.): New York city April 20—indefinite; 27-May 2.

A SOUTHERN ROMANCE (Chas. Hoffman, mgr.): Salem, Mass., April 21, Gloucester 22, Haverhill 23, Newburyport 24, Portsmouth, N. H., 25, Dover 27, Manchester 28, Nashua 29, Lowell 30, Lawrence May 1, Lynn 2, Malden 4, Melrose 5, Natick 6, Framingham 7, Milford 8.

A SOUTHERN ROMANCE (Gregory and Silverthall, mgrs.): Portland, N. Y., April 21-27, Hillsdale, Mich., 28-May 4, Adrian 5-11, Jackson 12-18, Ann Arbor 19-25, Ypsilanti 26-June 1.

A TRIP TO CHINATOWN: New York city April 20—indefinite.

A WAIF AND A HERO (Ohio Stock: Harry H. Hull, mgr.): Cleveland, O., April 20-May 2.

A WAIF FROM THE STREETS (Geo. F. Hall: Geo. Hall, mgr.): Jersey City, N. J., April 20-22, Bridgeton 23, Millville 24, Vineland 25, Pleasantville 27, Atlantic City 28, Camden 29, Burlington 30, Bristol May 1, Trenton 2, Bordentown 4, Perth Amboy 5, Rahway 6, Plainfield 7, Asbury Park 8.

A WAIF FROM THE STREETS (Geo. F. Hall: Geo. Hall, mgr.): Bridgeton, N. J., April 21, Millville 22, Vineland 23, Pleasantville 24, Atlantic City 25, Camden 27, Burlington 28, Bristol 29, Trenton 30, Bordentown May 1, Perth Amboy 2, Rahway 4, Plainfield 5, Asbury Park 6.

A WAIF OF THE PLAINS: Boston, Mass., April 20—indefinite.

A WAIF OF THE STREETS (Queen and Wilson: Sam Wilson, mgr.): Bellaire, O., April 21, Barnesville 22, Cambridge 23, Zanesville 24, Newark 25, Mt. Vernon 27, Mansfield 28, Lexington 29, Shelby 30, Norwalk May 1, Sandusky 2, Fremont 4, Bellevue 5, Fostoria 6, Findlay 7.

A WAIF OF THE STREETS (Queen and Wilson: Sam Wilson, mgr.): Findlay, O., April 21, Fostoria 22, Bellevue 23, Fremont 24, Sandusky 25, Norwalk 27, Shelby 28, Lexington 29, Mansfield 30, Zanesville May 1, Cambridge 2, Barnesville 4, Bellaire 5.

A WAIF OF THE STREETS (Queen and Wilson: Sam Wilson, mgr.): Zanesville, O., April 21, Cambridge 22, Barnesville 23, Bellaire 24, Cadiz 25, Steubenville 27, Wheeling, W. Va., 28, Bridgeport, O., 29, Akron May 1, Ravenna 2, Youngstown 4, Sharon, Pa., 5, Alliance, O., 6, Salem 7, Canton 8.

A WAIF OF THE STREETS (Queen and Wilson: Sam Wilson, mgr.): Cadiz, O., April 21, Steubenville 22, Wheeling, W. Va., 23, Bridgeport, O., 24, Akron 25, Ravenna 27, Youngstown 28, Sharon, Pa., 29, Alliance, O., 30, Salem May 1, Canton 2, Massillon 4, Wooster 5, Mansfield 6, Zanesville 7, Cambridge 8.

A WAIF OF THE STREETS (Queen and Wilson: Sam Wilson, mgr.): Bellaire, O., April 21, Barnesville 22, Cambridge 23, Zanesville 24, Newark 25, Mt. Vernon 27, Mansfield 28, Lexington 29, Shelby 30, Norwalk May 1, Sandusky 2, Fremont 4, Bellevue 5, Fostoria 6, Findlay 7.

A WAIF OF THE WORLD: Boston, Mass., April 20—indefinite.

ADAMS, MAUDE: Boston, Mass., April 20—indefinite.

ADAMS, MAUDE: Chicago, Ill., April 20—indefinite.

ADAMS, MAUDE: Cincinnati, O., April 20—indefinite.

ADAMS, MAUDE: Cleveland, O., April 20—indefinite.

ADAMS, MAUDE: Detroit, Mich., April 20—indefinite.

ADAMS, MAUDE: Pittsburg, Pa., April 20—indefinite.

ADAMS, MAUDE: Washington, D. C., April 20—indefinite.

ADAMS AND DREW: Atlantic City, N. J., April 20-25, Wilmington, Del., 27-May 2, Chester, Pa., 4-9.

ADAMS AND DREW: Wilmington, Del., April 20-25, Chester, Pa., 27-May 2, Atlantic City, N. J., 4-9.

ADAMS AND MACK: Cleveland, O., April 20-25, Akron 27-May 2, Youngstown 4-9.

ADAMS AND MACK: Youngstown, O., April 20-25, Akron 27-May 2, Cleveland 4-9.

ADAMS AND STEVENS: Cleveland, O., April 20-25, Akron 27-May 2, Youngstown 4-9.

ADAMS AND STEVENS: Youngstown, O., April 20-25, Akron 27-May 2, Cleveland 4-9.

ADAMS AND VANCE: Cleveland, O., April 20-25, Akron 27-May 2, Youngstown 4-9.

ADAMS AND VANCE: Youngstown, O., April 20-25, Akron 27-May 2, Cleveland 4-9.

ADAMS, CHARLES: Cleveland, O., April 20-25, Akron 27-May 2, Youngstown 4-9.

ADAMS, CHARLES: Youngstown, O., April 20-25, Akron 27-May 2, Cleveland 4-9.

ADAMS, EDWIN: Boston, Mass., April 20—indefinite.

ADAMS, EDWIN: Chicago, Ill., April 20—indefinite.

ADAMS, EDWIN: Cincinnati, O., April 20—indefinite.

ADAMS, EDWIN: Cleveland, O., April 20—indefinite.

ADAMS, EDWIN: Detroit, Mich., April 20—indefinite.

ADAMS, EDWIN: Pittsburg, Pa., April 20—indefinite.

ADAMS, EDWIN: Washington, D. C., April 20—indefinite.

ADAMS, FRANK: Cleveland, O., April 20-25, Akron 27-May 2, Youngstown 4-9.

ADAMS, FRANK: Youngstown, O., April 20-25, Akron 27-May 2, Cleveland 4-9.

ADAMS, FRANKLIN: Cleveland, O., April 20-25, Akron 27-May 2, Youngstown 4-9.

ADAMS, FRANKLIN: Youngstown, O., April 20-25, Akron 27-May 2, Cleveland 4-9.

ADAMS, JOHN: Cleveland, O., April 20-25, Akron 27-May 2, Youngstown 4-9.

ADAMS, JOHN: Youngstown, O., April 20-25, Akron 27-May 2, Cleveland 4-9.

ADAMS, MAUDE: Boston, Mass., April 20—indefinite.

ADAMS, MAUDE: Chicago, Ill., April 20—indefinite.

ADAMS, MAUDE: Cincinnati, O., April 20—indefinite.

ADAMS, MAUDE: Cleveland, O., April 20—indefinite.

ADAMS, MAUDE: Detroit, Mich., April 20—indefinite.

ADAMS, MAUDE: Pittsburg, Pa., April 20—indefinite.

ADAMS, MAUDE: Washington, D. C., April 20—indefinite.

ADAMS AND DRE

HARCOURT COMEDY (Chas. E. Hastie: W. C. McKee, mgrs.): Kansas, Ill., April 20-25.
HAYES AND MACK (Dick Ferris; G. W. Whitaker, mgr.): Minneapolis, Minn., March 9—indefinite.
HOLDEN'S LAMBERT (W. F. Parker, mgr.): Des Moines, Ia., April 20—indefinite.
HILLMAN BAKER: Reading, Pa., April 20-25, Norristown 27-May 2, Pottsville 4-9.
HIGGINBOTHAM'S RURALS: Lockport, N. Y., April 20-25, Niagara Falls 27-May 2.
HINKLEIN IMPERIAL STOCK: Bellaire, O., April 20-25, Steubenville, W. Va., 27-May 2.
HOWE-ROBERTS DRAMATIC: Lambertville, N. J., April 20-25.
HOWARD-DORSETT (Oliver Martel, mgr.): Jackson, Mich., April 20-25.
HUNTLEY-MOORE STOCK: Chattanooga, Tenn., April 20-25.
KARROLL DOT: Saugerties, N. Y., April 23-25, Hudson 27-29, Catskill 30-May 2.
KEYSTONE DRAMATIC (Western; McGill and Shipman, props.; Will M. Carroll, mgr.): Huntington, W. Va., April 20-25, Charleston 27-May 2.
KIRBY KOMEDY (M. L. Kirby, mgr.): Bridgeport, O., April 20-25, Cameron, W. Va., 27-May 2.
KLARK-SOUVILLE: Lorain, O., April 20-25.
LAWRENCE, HARRY: Winsted, Conn., April 20-25.
LE FEBRE-CARPENTER STOCK (Herman Coakley, mgr.): Sioux Falls, S. D.—indefinite.
LONDALE THEATRE: Sioux Falls, S. D., April 20-25.
LYONS, LILLIAN, STOCK (Dean and Ketchum, mgrs.): Newaygo, Mich., April 19-25.
McDONALD STOCK: Fayetteville, Ark., April 20-25.
MACK, WILBUR: Rochester, Pa., April 20-25, Johnstown 27-May 2, Altoona 4-9.
MARKS BROTHERS (Geo Marks, mgr.): Trenton, Ont., April 20-22, Napinee 23-25.
MARKS BROTHERS (May A. Bell Marks; R. W. Marks, mgr.): Ottawa, Can., April 13-22.
MARKS BROTHERS (No. 1; Tom Marks, mgr.): Port Huron, Mich., April 20-25, Jackson 27-May 2, Battle Creek 4-9.
MATHER, CLARA: Sacramento, Cal., April 27.
MURRAY AND MACKEY (John J. Murray, mgr.): Ilion, N. Y., April 20-25, Amsterdam 27-May 2, Newburgh 4-9.
MYERS, IRENE (Will H. Myers, mgr.): Wilkes-Barre, Pa., April 20-25, Fishkill, N. Y., 27-May 2.
MYRKLE-HARDER STOCK (W. H. Harder, mgr.): Wabash, Ind., April 20-25, Lafayette 27-May 2, Terre Haute 4-9.
PAIGE, MABEL (Henry F. Willard and Co., mgrs.): Newport News, Va., March 23—indefinite.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Lynn, Mass., April 20-25, New London 27-May 2, Northfield 4-31.
PAYTON SISTERS (J. N. Montgomery, mgr.): Greensboro, N. C., April 20-25.
PENNSYLVANIA (C. S. Callahan, mgr.): Chicago, Ill., April 19-May 2.
PERUCHI-BELDENI COMEDY (Theo. Johnston, mgr.): Evansville, Ind., April 20-25.
PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): Allentown, Pa., April 20-25, Lancaster 27-May 2, Atlantic City, N. J., 4-9.
ROBERTS, GERTRUDE (Harry C. Arnold, mgr.): Kennebunk, Me., April 20-22.
ROGAR AND MASON'S COMEDIANS: Charleston, Ill., April 20-25, Decatur 27-May 2, Jacksonville 4-9.
RYAN, DANIEL: St. John, N. B., April 13-May 2, Halifax, N. S., 4-30.
SHAYNE STOCK: Brockwayville, Pa., April 23-25.
SHANNONS, THE (Harry Shannon, mgr.): Terre Haute, Ind., April 23-25, Washington 27-May 2.
SHEA, THOMAS L. (Jas. Wall, mgr.): Springfield, Mass., April 20-25, Bridgeport, Conn., 27-29, Hartford 30-May 2, Binghamton, N. Y., 4.
SHERMAN COMEDY (Rilo H. Smith, mgr.): Anderson, Ind., April 20-25, Bloomington 27-May 2.
SPOONER DRAMATIC (F. E. and Allie Spooner; W. Dirk Harrison, mgr.): Tyler, Tex., April 20-25, Palestine 27-May 2.
STANLEY, CARRIE (Chas. B. Burns, mgr.): Sturgis, S. D., April 20-25, Spearfish 27-May 2, Lead 4-9.
STRATTON, CAMPBELL: Middletown, N. Y., April 19-25, Yonkers 27-May 2.
TAYLOR STOCK: Waterbury, Conn., April 20-25.
TUCKER, LILLIAN, STOCK (Joe Santry, mgr.): Quebec, Can.—indefinite.
TURNER, CLARA (Moulton, Thompson and Moulton, props.; F. L. Miles, mgr.): Johnstown, Pa., April 20-25, Harrisburg 27-May 2, Auburn, N. Y., 4-9.
VAN DYKE AND EATON (H. Walter Van Dyke): Manitowoc, Wis., April 20-22, Fond du Lac 23-25, Racine 26-May 2.
VAN DYKE AND EATON (C. Mack, mgr.): Mt. Clemens, Mich.—indefinite.
VERNON STOCK (Benj. B. Vernon, mgr.): New Berlin, N. Y., April 20-25, Liberty 27-May 2, Ellenville 4-9.
WINSTON, LAURA, STOCK: Fairbury, Neb., April 19-25.
WYCKOFF AND HERBERT (A. A. Jack, mgr.): Luddington, Wis., April 20-22.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (S. Shubert, mgr.): New York city June 2-April 25.
A COUNTRY GIRL: Boston, Mass., April 13-May 2.
ADORN OPERA (A. Sargent Aborn, mgr.): Toronto, Can., April 13-25, Cleveland 27-May 9.
ADORN OPERA (B. Sargent Aborn, mgr.): Washington, D. C., April 20-May 2.
ADORN OPERA (C. Sargent Aborn, mgr.): Toronto, Can., April 27-May 9.
ADORN OPERA (D. Sargent Aborn, mgr.): Philadelphia, Pa., April 20-25, Washington, D. C., May 4-9.
BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Sharon, Pa., April 21, Warren 22, New Castle 23, Connellsville 24, Uniontown 25, Mt. Pleasant 27, Scottdale 28, Johnstown 29, Altoona 30, Reading May 2, Philadelphia 4-9.
CASTLE SQUARE OPERA (Henry W. Savage, pres.): Milwaukee, Wis., April 13-May 9.
DANIELS, FRANK (Miss Simplicity): Brooklyn, N. Y., April 20-26, Boston, Mass., 27-May 9.
DAVIS EXTRAVAGANZA (R. Wade Davis, mgr.): Norristown, Pa., April 21, 22.
DE ANGELIS, JEFFERSON: Uniontown, Pa., April 21, Johnstown 22, Sharon 23, New Castle 24, Meadville 25.
FERENCZY OPERETTA: New York city—indefinite.
FIDDLE DEE DEE: Fall River, Mass., April 20-25.
GILMAN, MABELLE: Washington, D. C., April 20-25.
GLASER, LULU: Peoria, Ill., April 21, Terre Haute, Ind., 22.
GORDON-SHAY OPERA (J. Saunders Gordon, mgr.): London, Can., April 21, Hamilton 22, 23, Kingston 24, Ottawa 25, Montreal 27-May 2.
HELD, ANNA (F. Ziegfeld, Jr., mgr.): Chicago, Ill., April 12-25.
HOPPER, DE WOLF (Mr. Pickwick): Washington, D. C., April 20-25, New York city 27-May 2, Newark, N. J., 4-9.
KING DODO (Henry W. Savage, pres.): Philadelphia, Pa., April 20-May 2.
KING DODO: Franklin, Pa., April 21, Oil City 22, Meadville 23, Erie 24, Warren 25, Bradford 27, Du Bois 28, Altoona 29, Johnstown 30, Uniontown May 1, Cumberland, Md., 2.
KNICKERBOCKER GIRL (Josephine Hall): Philadelphia, Pa., April 13—indefinite.
MR. BLUE BEARD: New York city Jan. 19—indefinite.
NANCY BROWN (Marie Cahill): New York city Feb. 16—indefinite.
PEGGY FROM PARIS (Henry W. Savage, pres.): Chicago, Ill., Jan 26—indefinite.
POWERS, JAS. T. (The Jewel of Asia): Philadelphia, Pa., April 13-25, Baltimore, Md., 27-May 2, Washington, D. C., 4-9.
ROGERS BROTHERS IN HARVARD: Columbus, O., April 20, 21, Dayton 22, Indianapolis, Ind., 23, 24, Toledo, O., 25, Detroit, Mich., 27-May 2.
ROYAL OPERA: Quebec, Can., Feb. 2—indefinite.
SAN TOY: Fitchburg, Mass., April 21, South Framingham 22, Taunton 23, Fall River 24, New Bedford 25, Malden 27, Lynn 28, Portsmouth, N. H., 29, Biddeford, Me., 30, Portland May 1, 2.
THE BOSTONIANS (Barnabee and MacDonald, mgrs.): Boston, Mass., April 13-25, Providence, R. I., 27-29, Worcester, Mass., 30, Northampton May 1, Albany, N. Y., 2.
THE BILLIONAIRE: Scranton, Pa., April 21, Wilkes-Barre 22, Harrisburg 23, Allentown 24, Reading 25.
THE KNICKERBOCKER GIRL (Josephine Hall): Boston, Mass., March 16—indefinite.
THE PRINCESS CHIC (John P. Slocum, mgr.): Galt, Can., April 21, Guelph 22, Stratford 23, St. Thomas 24, London 25, Woodstock 27, Belleville 29, Kingston 30, Ottawa May 1, 2.
THE PRINCE OF PILSEN (Henry W. Savage, pres.): New York city March 17—indefinite.
THE SHOW GIRL (E. E. Rice's): Baltimore, Md., April 20-25.
THE SILVER SLIPPER (Jno. C. Fisher, mgr.): Philadelphia, Pa., April 13-May 9.
THE SLEEPING BEAUTY AND THE BEAST: Boston, Mass., April 6-May 2.
THE STORKS: Baltimore, Md., April 27-May 2.
THE SULTAN OF SULU (Henry W. Savage, pres.): New York city Dec. 29—indefinite.
THE TELEPHONE GIRL (Max Plohn, mgr.): West Superior, Wis., April 21, Duluth, Minn., 24, 25.
THE WIZARD OF OZ: New York city Jan. 20—indefinite.
WHEN JOHNNY COMES MARCHING HOME: Cleveland, O., April 20-25, Zanesville 27-29, Cincinnati May 4-9.
WILSON, FRANCIS (The Toreador): Springfield, O., April 21, Columbus 22, Toledo 23, Akron 24, Canton 25, Youngstown 27, Erie, Pa., 28, Rochester, N. Y., 29, 30, Ithaca May 1, Syracuse 2.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Johnstown, Pa., April 22, Hastings 23, Philipsburg 24, Bellefonte 27, Jersey Shore 28, Lewisburg 29.
FIELD'S, AL. G. (E. J. Dingl, mgr.): Denver, Col., April 19-25, Colorado Springs 27, La Junta 28, Dutchtown, Kan., 29, Topeka 30, St. Joseph, Mo., May 1, Des Moines, Ia., 2, Davenport 3, Burlington 4, Hannibal, Mo., 5, South Bend 7, Fort Wayne, Ind., 8.
GIBSON'S (Harry P. Curtis, mgr.): Mendota, Ill., April 21, Pontiac 22, Terre Haute, Ind., 24, 25, Taylorville, Ill., 27, Jacksonville 28, Bloomington 29.
PRIMROSE AND DOCKSTADER'S: New York city April 20-25, Brooklyn 27-May 2.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Orleans, O., April 21, Piqua 22, Lima 23, Ft. Wayne, Ind., 24, Valparaiso 25, Hammond 27.
SUN'S, GUS: Paris, O., April 21, Toledo 22, 23.
VOGEL'S, J. H. W. Geo. W. Vogel, mgr.): Dowagiac, Mich., April 21, South Bend, Ind., 22, Elkhart 23, Kalamazoo, Mich., 24, Benton Harbor 25.

VARIETY.

AMERICAN BURLESQUERS: Baltimore, Md., April 20-25.
ANDREWS AND SOMMER'S VAUDEVILLE: Paterson, N. J., April 20-25.
BRYANT'S, HARRY, BURLESQUERS: New York city April 20-25.
BOHEMIAN BURLESQUERS: Buffalo, N. Y., April 20-25.
BRIGADIER BURLESQUERS: New York city April 20-25.
CITY CLUB: Chicago, Ill., April 19-25.
CITY SPORTS: Detroit, Mich., April 19-25.
CLARK'S NEW ROYALS: St. Paul, Minn., April 19-25.
CRACKER JACKS: Newark, N. J., April 20-25, Paterson 27-May 2, New York city 4-9.
CRAWFORD'S VAUDEVILLE STARS: St. Augur, Ia., April 20-25.
DEVERE'S, SAM, OWN: Providence, R. I., April 20-25, New York city 27-May 2.
FAY FOSTER BURLESQUERS: Altoona, Pa., April 22.
HILL, ROSE, ENGLISH FOLLY: Minneapolis, Minn., April 19-25.
IMPERIAL BURLESQUERS: New York city April 20-25.
INNOCENT BEAUTIES, Akron, O., April 20-22, Canton 23, Massillon 24, Mansfield 25.
IRWIN'S MAJESTICS: Philadelphia, Pa., April 20-25.
JOLLY GRASS WIDOWS: Cleveland, O., April 20-25.
KNICKERBOCKERS: Chicago, Ill., April 19-25.
LAFAYETTE: Hartford, Conn., April 20-25, Boston, Mass., 27—indefinite.
MERRY MAIDENS BURLESQUERS: Troy, N. Y., April 20-22, Albany 23-25, New York city 27-May 2.
MISS NEW YORK: Youngstown, O., April 20-25.
ORIENTAL BURLESQUERS: Fall River, Mass., April 20-22.
PARISIAN WIDOWS: New York city April 20-25.
RENTZ-SANTLEY: Rochester, N. Y., April 20-25.
THOROUGHBREDS: Indianapolis, Ind., April 20-25.
TOPSY TURVY BURLESQUERS: Philadelphia, Pa., April 20-25.
TRANSATLANTIC BURLESQUERS: Milwaukee, Wis., April 19-25.
UTOPIANS (Z. W. Dinkins, mgr.): Pittsburg, Pa., April 20-25, Cincinnati, O., 26-May 2, Louisville, Ky., 4-9.
VANITY FAIR: Montreal, Can., April 20-25, Manchester, N. H., 27-29, Lowell, Mass., 30-May 2, Providence, R. I., 4-6.
WEBER'S DAINTY DUCHESS: New York city April 20-25.
WINE, WOMAN AND SONG: Chester, Pa., April 25.
WORLD BEATERS: Washington, D. C., April 20-25.

CIRCUSES.

BARNUM AND BAILEY'S: New York city March 17-April 26, Brooklyn 27-May 2.
BUFFALO BILL'S WILD WEST: Manchester, Eng., April 13-May 2.
BUSBY BROTHERS: Nelsonea, Ill., April 21, Hillsboro 22, Gillespie 23, Granite City 24, Edwardsville 25, Staunton 27, Taylorville 28.
CONKLIN SHOW (Will Conklin, mgr.): Anna, Ill., April 21, Carbondale 22, Centralia 23, Belleville 24, East St. Louis 25.
FOREPAUGH-SELLS WILD WEST: St. Louis, Mo., April 20-25.
LUCKY BILL'S: Hiattville, Kan., April 21, Hepler 22, Walnut 23, Stark 24, Savonburg 25.
MAIN'S, WALTER L., Zanesville, O., April 24.
NOBLE'S: Columbia, S. C., Sept. 22—indefinite.
RINGLING BROTHERS: Chicago, Ill., April 13-25, Indianapolis, Ind., May 11.
ROBINSON'S, JOHN: Cincinnati, O., April 27-29, Covington, Ky., 30-May 1.
WALLACE'S: Peru, Ind., April 25, Marion 27, Anderson 28, Muncie 29, Dayton, O., 30.

MISCELLANEOUS.

BINGHAM, RALPH: Gainsville, Ga., April 21, Madison 22, Anniston, Ala., 23, 24, Gadsden 25.
BOSTON PHILHARMONIC ORCHESTRA: Kingston, N. Y., Feb. 26-May 1.
BROOKE'S CHICAGO MARINE BAND (Orchestra; Bert A. Hall, mgr.): Chicago, Ill., Feb. 23—indefinite.
BUTLER, HELEN MAY (Ladies' Military Band): McRae, Ga., April 21, Eastman 22, Dublin 23, Tennille 24, Augusta 25, Aiken, S. C., 27, Edgefield 28, Columbia 29, Camden 30, Sumter May 1, Florence 2.
CANADIAN COLORDED CONCERT: Sidney, O., April 21, Bluffton 22, Beaver Dam 23, Findlay 24.
CANADIAN JUBILEE SINGERS: Charleston, Me., 21, Pittsfield 22, Hartford 23.
CARNAVEUX, MAXWELL (Hypnotist): F. E. Leonard, mgr.): Shawnee, Okla., April 20-22, Holdenville, I. T., 23-25.
COYLE MUSEUM: New Orleans, La., Jan. 12-indefinite.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Fall River, Mass., April 21, Providence, R. I., 22, 23, Woonsocket 24, Springfield, Mass., 25, Waterbury 26.
CRYSTAL EYE GLASS: Sharon, Vt., April 20-25.
FLINT, MR. AND MRS. HERBERT L.: Joliet, Ill., April 20-26, La Porte, Ind., 27-29, Valparaiso 30-May 2.
HELMS (Magician; F. G. Brooks, mgr.): Ontonagon, Mich., April 20, 21, Iron Mountain 22, 23, Crystal Falls 24, 25, Negaunee 27, 28, Champion 29, 30, Ishpeming May 1, 2.
HERRMANN, THE GREAT (Thurnaer and German, mgrs.): Kansas City, Mo., April 19-25, Alton, Ill., 26, Cairo 27, Paducah, Ky., 28, Owensboro 29, Evansville, Ind., 30, Vincennes May 1, Terre Haute 2.
HOWE, LENNA CLAIRE (Ladies' Band and Orchestra): Athol, Mass., April 21, Orange 22, Fitchburg 23, Webster 24, S. Framingham 25.
KELLAR (Magician; Dudley McAdow, mgr.): Philadelphia, Pa., April 20-May 9.
KILTIES' BAND (T. P. J. Power, mgr.): Wheeling, W. Va., April 21, East Liverpool, O., 22, Steubenville 23, Youngstown 24, New Castle, Pa., 25, Johnstown 27, Cumberland, Md., 28, Hagerstown 29, Lancaster 30, Brooklyn, N. Y., May 1.
KNOWLES, THE (Hypnotists; Elmer E. Knowles, mgr.): Houston, Tex., April 20-25.
LE ROY (Hypnotist; M. Le Roy, mgr.): Nacogdoches, Tex., April 20-25.
PITTSBURG ORCHESTRA (Victor Herbert): Louisville, Ky., April 27, 28.
PRESCKILLS (Chas. Hine, mgr.): Littleton, N. H., April 20-25, Lancaster 27-May 2.
ROVING FRANK'S GYPSY CAMP: Atlantic City, N. J., Dec. 1—indefinite.
WOOD (Wizard and Ventriloquist): En route through Mexico.

(Received too late for classification.)

A GAMBLER'S DAUGHTER (Western; R. L. Creecy, mgr.): Hopkinsville, Ky., April 21, Madisonville 22, Bedford, Ind., 24, Seymour 25, Louisville, Ky., 26-May 2.
AN ACTOR'S ROMANCE (H. W. Taylor, mgr.): Pittsburg, Pa., April 27-May 2.
BUSY IZZY: Woonsocket, R. I., April 21, Newburyport, Mass., 22, Portsmouth, N. H., 23, Manchester 24, Marlboro, Mass., 25.
CRYSTALPLEX (W. H. Walsh, mgr.): Thomaston, Conn., April 20-25, Torrington 27-May 2.
DUSS (Metropolitan Opera House Orchestra; R. E. Johnston, mgr.): Scranton, Pa., April 20, Reading 30, Baltimore, Md., May 1, Wilmington, N. C., 2, Columbia, S. C., 3, Charlotte, N. C., 4, Asheville, N. C., 5.
HARRIS-PARKINSON STOCK (Robt. H. Harris; N. C. Hoyt, mgr.): Owensboro, Ky., April 20-25.
HENRY'S, HI, MINSTRELS: Marinette, Wis., April 21, Menominee, Mich., 22, Oshkosh, Wis., 23, Escanaba, Mich., 25, Marquette 27.
GAY MORNING GLORIES: Paterson, N. J., April 20-25.
HAGENBECK'S, CARL, TRAINED ANIMALS: Columbus, O., April 20-25.
HEARTS OF THE BLUE RIDGE (Dorothy Lewis): Warren, Mass., April 23, North Adams 24, Schenectady, N. Y., 25, Springfield, Mass., 27-29.
HUNTING FOR HAWKINS (Rasters; W. H. Decker, mgr.): Clyde, N. Y., April 21, Medina 22, Albion 23, Perry 24, Geneva 25, Oswego 27, Fulton 28.
JUVENILE MINSTRELS: Winchester, Va., April 20, 21, Frederick, Md., 22, 23, Hagerstown 24, 25, Piedmont, W. Va., 27, 28, Frostburg, Md., 29, Myersdale, Pa., 30.
KIDNAPPED IN NEW YORK (Barney Gilmore; Harry Montgomery, mgr.): Oneida, N. Y., April 21, Utica 22, Ottawa, Can., 23-25, Montreal 26-May 2.
LEE-VICTOR (Wizard; C. B. Cahill, mgr.): Emporia, Kan., April 20-22, Fredonia 23.
LE MOYNE, MRS. (Geo. H. Brennan, mgr.): Elizabeth, N. J., April 21, Newburg, N. Y., 22, Cohoes 23, Burlington, Vt., 24, St. Albans 25, Ogdensburg 27, Ottawa, Can., 28, 29, Kingston 30, St. Thomas May 1, Hamilton 2.
LEWIS, RACHEL: Goldsboro, N. C., April 20-22, New Berne, 23-25.
LYCEUM STOCK (E. G. Grosjean, mgr.): Brunswick, Me., April 20-25.
MALONEY'S WEDDING DAY (Jas. L. McCabe; Geo. A. Treyoe, mgr.): Newton, Ia., April 21, Oskaloosa 22, Ottumwa 23, Washington 24, Muscatine 25, Rock Island, Ill., 26, Morrison 28, Dixon 30, Princeton May 1, Kewanee 2, La Salle 3, Chicago 4-9.
MANHATTAN STOCK (Harold Kelley, mgr.): Washington, Pa., April 20-22, Dennison, O., 23-25, Barnesville 27-29, Cambridge 30-May 2.
M'LISS (Spencer and Aborn, mgrs.): Norfolk, Va., April 20-25, Richmond 27-May 2, Camden, N. J., 4-9.
OLE OLSON (Ben Hendricks; Will O'Wheeler, mgr.): Portland, Ore., April 26-May 2, Tacoma, Wash., 3-5, Everett, Ore., 6, Watcom 7, Mt. Vernon 9, Seattle, Wash., 10-16.
ROBINSON-DE VYNE: Middlebury, Vt., April 22, Ticonderoga, N. Y., 23, Fair Haven, Vt., 24.
THE POLES UP WILLOW CREEK (Frank Davidson, mgr.): Bardstown, Ky., April 22, Shelbyville 23, Eminence 24, Danville 25, Somerset 27, Stanford 28.
THE GOVERNOR'S SON: Waterbury, Conn., April 21, Middletown, 22, Holyoke, Mass., 23, Hartford, Conn., 24, 25, New York city 27—indefinite.
WILBUR OPERA: Asbury Park, N. J., April 20-25, Gloversville, N. Y., 27-May 2, Utica 4-9.

OPEN TIME.

ILLINOIS.—Oak Park—Warrington Opera House, May.
INDIANA.—Logansport—Dowling's Theatre, April 20-22, 27-30, May.
MICHIGAN.—Muskegon—The Grand, May 10-12, 14, 15, 22, 24-29.
MISSOURI.—De Soto—K. of P. Opera House, May.
NEBRASKA.—Fairbury—Simpkins and Gregory's Opera House, April.
NEW MEXICO.—East Las Vegas—Duncan Opera House, May and June.
NEW YORK.—Glens Falls—Empire Theatre, May 1, 6-9, 11, 12.
PENNSYLVANIA.—Renovo—Kane's Theatre, May 1-8, 10-20, 25-31.
TEXAS.—Gatesville—Saunders Opera House, June, July and August.
WISCONSIN.—Green Bay—Green Bay Theatre, April 27-30, June 1-6, 8-25, 27-30, July 1-4, 13-26, Aug. 1-22.

WALTERS BROTHERS TOGETHER AGAIN.

The misunderstanding that has existed between Jule and Elmer Walters for several years has been adjusted, and the brothers are again friends, and partners as well. The firm is known as the Walters Brothers, Jule and Elmer, and will control the following productions: Just Struck Town, A Millionaire Tramp, Side Tracked, and The Shoplifter. The partnership existing between Lawrence Russell and Elmer Walters in the production of A Millionaire Tramp will stand, as will the one between Mr. Russell and Jule and Elmer Walters in the production of The Buffalo Mystery, but further than this there will be no interests in common between Mr. Russell and the Walters Brothers, as Mr. Russell has, in conjunction with Roy and Nellie Hollingshead, formed an incorporated company, with a capital stock of $25,000, for the purpose of promoting dramatic and comedy productions. This company will control By Right of Might, The Yankee Husker, As of Old, The Comic Supplement, As Ye Sow, and The Awakening.

Professional Cards Secure Engagements

A card inserted in THE DRAMATIC MIRROR for three months will be seen by EVERY Manager organizing a company for season of 1903-1904 EVERY week for thirteen weeks.

Professional Cards Secure Engagements

The size of a card determines the cost, and the cost varies from $5 to $150. The card may be set single or double column and changed weekly if desired.

Professional Cards Secure Engagements

A continued advertisement necessarily brings better results than an advertisement inserted for a single insertion. The best business proposition for a card at this time of the year is a three months contract.

Card Rates For Three Months:

SINGLE COLUMN -
- ½ Inch for 13 times, - $10.92
- 1 " " " " " - 21.84
- 2 Inches " " " - 43.68

DOUBLE COLUMN -
- ¾ In. deep for 13 times, $31.20
- 1 " " " " " 43.68
- 2 Inches " " " " 87.36

Inquiries on yearly contracts or special advertising proposals will receive prompt attention.

The New York Dramatic Mirror,

121 WEST 42d STREET, NEW YORK.

Now Ready.

A Story of Theatrical Life.

A Daughter of Thespis

BY

JOHN D. BARRY,

AUTHOR OF

"Mademoiselle Blanche," "The Intriguers," Etc.

$1.50.

The author's experiences as a dramatic critic have brought him into close touch with stage conditions, enabling him to write with authority on the various phases of stage life, both in New York and on the road, and in his latest novel he portrays, in a wonderfully realistic and sympathetic manner, both sides of the life—the trials as well as the rewards.

AT ALL BOOKSELLERS.

L. C. PAGE & COMPANY

BOSTON.

TELEGRAPHIC NEWS

CHICAGO.

Ethel Barrymore Appears—Other Attractions of the Week—Hall's Gossip.

(Special to The Mirror.)

CHICAGO, April 20.

Ethel Barrymore is the only novelty at the downtown houses this week, and up to a late hour last night desperate men in evening clothes were looking for seats or Manager Powers' heart's blood. All of the swells in town were at Powers' to-night to welcome the charming young star in her novel double bill, Carrots and A Country Mouse. It made a most favorable impression, and there is no doubt that the engagement will prove extremely pleasant and profitable. Bruce McRae, Harry Davenport, and Adelaide Prince head an excellent company.

That the people love dear, old-fashioned Irish plays, well staged and capitally acted, is being evidenced by the successful business Andrew Mack is doing in Arrah na Pogue at McVicker's, where it began its second week last evening. Arbuckle heads a capable company, which includes Lake Martin, without whom no Irish play could be successfully produced. Mr. Mack is with us until May 9.

On May 4 Julia Marlowe will follow Miss Barrymore at Powers', giving us for the first time Paul Kester's dramatization of George W. Cable's successful novel, "The Cavalier."

Anna Held appears to have a gold mine in The Little Duchess, for at the Grand Opera House it is drawing all kinds of money. It is one of the biggest engagements she has ever played in Chicago, and she might remain indefinitely, but this is her last week.

It is the same old story, too, over at the Illinois, where the fifth week of Mrs. Carter in Du Barry begins this evening. Extra Wednesday matinees have been announced for April 22 and 29, and the house is already nearly sold out for both performances. The sale for the seventh week opens Monday.

"Thrifty Gill," otherwise Gerald Griffin, Chicago, writes me from the New York Green Room Club, giving me his itinerary for the Summer. It starts on a Hamburg-American Liner, and embraces all of the capitals of Europe. Others will do the best they can on the shady side of Broadway.

True to his determination to cut out musical comedy and keep his house on a higher plane, Manager Powers executed James T. Powers and The Jewel of Asia, and will on May 25 put on Mrs. Burnett's The Little Princess for the Summer, with Millie Janes and the original New York cast.

At the Great Northern yesterday "Dick" Golden pleased two large audiences in Foxy Quiller, which he plays with great unction. His support includes Adolphe Link and his prima donna, Rosemary Glose. (But, alas! the album is closed.) Next Sunday Mr. Golden will be followed by Florence Gideon in York State Folks.

Over at the Bush Temple of Music this week the stock company has revived Nat Goodwin's greatest success, Turned Up, with Howard Hickman as Carraway Rosser, Grace Reals as the Widow Medway, and Joseph Sullivan as Captain Medway.

Down at the Grand Opera House next week James K. Hackett will begin a return engagement in his popular war play, The Crisis.

Sheridan's School for Scandal is the rather ambitious bill at the Thirty-first Street Theatre this week, but the Columbia Stock company is no doubt equal to it. Anne Sutherland is the Lady Teazle, Robert the Charles Surface, Julian the Sir Peter, Hartley the Sir Joseph, and Edith Julian the Lady Sneerwell.

The grand opera season of two weeks at the Auditorium came to a close last Saturday night, and while no figures are given out, there prevailed a general and unmistakable air of satisfaction that argued in favor of a goodly balance on the right side of the ledger. Artistically, the success was unquestioned.

A new melodrama written by Daniel Hart and Charles E. Callahan and called Pennsylvania met with marked favor at the hands of two large Alhambra audiences yesterday.

Melody Mitte Fritzi Shaff, of the Grand Opera company, will leave grand opera and appear under the management of Charles B. Dillingham next season in English opera—probably an English version of Miss Sans Gene.

There is no let up in the attendance upon Peggy from Paris at the Studebaker. As the time comes for its giving place to King Dodo, the audiences rather increase in size. The one hundredth performance of Peggy takes place Wednesday night.

Over at the Bijou this week the attraction is Lincoln J. Carter's popular play, Two Little Waifs. In the cast are the Lamb children—probably spring. Mr. Carter would have no other.

Down at the La Salle The Paradors continues to do well, and the addition of Mayme Gehrue to the company has added to the go of the performance. Meantime rehearsals are progressing favorably in the new burlesque, The Voyagers, soon to be produced. It is from the pen of Fredin Paulina Cohen, a Chicago girl.

Manager Berquist, of the Galesburg Auditorium, sends me a display "ad." clipped from the Burlington Hawkeye. It is devoted to the wonders of "The Younger Brothers—Bank Robbers," and the startling first line of the "ad." next below is "Blood Poison!"

The patrons of the popular houses here seem never to tire of the wonders of Eight Bells, as exploited by the Brothers Byrne. It filled the Academy of Music twice yesterday.

Myrta Lathgwell's successful Southern play, The Blue Grass of Old Kentucky, is being presented by the stock company over at the American this week, with Laura Alberta and Lawrence Grattan in the leading roles.

At Middleton's Dime Museum this week there is a man, Relyea, who stretches himself fourteen inches. When he is off the platform, however, he is always short. Then there's a team that "defies handcuffs and shackles." I often meet men like that in the police court, but they are never defiant.

Stange and Edward's army opera, When Johnny Comes Marching Home, comes to McVicker's for a limited engagement May 10.

The Three Guardsmen will soon be given by the stock company over at Bush Temple of Music.

The patrons of the Thirty-first Street Theatre are voting on plays to be revived after Thelma in May.

"Biff" Hall.

BOSTON.

Weber and Fields' Hit—Mrs. Langtry Returns—Other Bills—Shop Talk.

(Special to The Mirror.)

BOSTON, April 20.

There will be strong rivalry between the theatres and the Horse Show this week, and the strong equine attraction at Mechanics' Building, with its attendant display of fashion, will decidedly hurt the society patronage everywhere, but on the other hand the holiday to-day, Patriots' Day, the exclusive possession of Massachusetts, brought matinees everywhere with good business and the houses had long been sold out for the night.

Mrs. Fiske's production of a new one-act play by John Luther Long was the conspicuous artistic feature of the benefit for the Animals' Rescue League at the Tremont one afternoon last week. Dolce was the name of the little play, and in showing the wide range of emotion from Mary of Magdala Mrs. Fiske gave one an indication of her wonderful versatility. Mrs. Fiske played the chief part in this little drama in a style that was charming, and the delicacy of her comedy and the more serious touches were among the most delightful things that she has given in Boston for a long time. She had excellent support in Scott Craven and Crane Wilbur. Mrs. Fiske's engagement at the Tremont in Mary of Magdala closed most successfully.

Weber and Fields are the talk of the town, and the opening of their road tour at the Tremont attracted a tremendous gathering. For several seasons this has been one of the conspicuous features of each year, and the chance to see Weber and Fields, Peter F. Dailey, John T. Kelly, Charles A. Bigelow, Willie Collier, Lillian Russell and Fay Templeton was quite enough to bring success to Twirly Whirly and The Big Little Princess. Weber and Fields were funnier than ever, and Fay Templeton gave a burlesque of Millie James that was quite the best thing that she had ever given here. The engagement is limited to this week.

Mrs. Langtry is back again at the Park for a Boston engagement, returning to the stage where her former visits were played, although the last time she was in Boston she was at the Hollis. The play to-night was Mlle. Mars, and the audience which received it was the largest that this house has known since its change of management. Mrs. Langtry's personal success was unquestioned and the play proved an effective medium for her talents. Local playgoers found special interest in the Napoleon of William Humphrey, who was for so long a member of the Castle Square Stock Company.

Robert B. Mantell's return to Boston is easily the most notable artistic event that the Majestic has yet had, and the size of the audience to-night proved conclusively that the romantic actor had lost none of his personal popularity even if it has been several seasons since he has had an opportunity to appear here. The Dagger and the Cross was admirably chosen as the play to open the engagement, and in the leading part Mr. Mantell gave one of his most effective studies. His support was capital, especially Marie Booth Russell. Monbars and The Page in the Moonlight will be given later in the week, and it is unfortunate that the Majestic patrons will not have a chance to see him in a Shakespearean part.

Resurrection has duplicated the experience of Sapho, and to-night at the Bowdoin Square Bostonians saw the dramatization of the Tolstoi novel before it was brought to the high-priced theatres. This is by all odds the most ambitious offering that this stock company has yet given, but it is to be doubted if the clientele of the house really appreciated what had been done for them. Jay Hart, the stage director, who had seen the piece abroad, had been preparing it for weeks. The stock company was largely augmented for the occasion, and the piece was given as elaborately as if it were to have a long run instead of a single week.

McFadden's Row of Flats opened to-day at the Grand Opera House. For several weeks my mail has been filled with hotel circulars and tailors' cards, forwarded from wherever this play has been seen, but it was not until I saw a New York programme that I found that my name had been put down, entirely without knowledge, for one of the thinking parts of this production. I have never had ambition to tempt fate—and agge—as an actor; certainly not with McFadden's Row of Flats.

Othello was given at the Castle Square only a short time ago, and it was quite a tribute to the excellence of John Craig as a Moor that this piece should be revived so soon again for his last week at this house. The Desdemona of Lillian Lawrence was also an excellent work. In A Celebrated Case last week she was especially well liked, and while she did not choose the character which Annie Clarke used to play, she made the other stand out with all the more prominence.

The Bostonians have been having a splendid engagement of it at the Boston, and while Maid Marian proved a hit from the very start, they could not escape the inevitable demands for revivals of Robin Hood, consequently the old timer was put on to-day with newcomers and old favorites in the cast, and it will hold the stage for the remainder of the engagement, which will be followed by Frank Daniels and Miss Simplicity.

E. H. Sothern's revival of If I Were King has proved a notable one at the Hollis, and there was nothing but praise for his splendid work as Francois Villon. To me it is one of the most interesting characters that he has ever given. His reading of the Villon poems is delightful, and the tavern scene, the garden scene and the episode at the scaffold are wonderfully effective. George W. Wilson, always a strong card in Boston from his experience at the Museum, is a fine Louis XI., and Cecilia Loftus makes the part of the heorine possess an effectiveness that it did not have last year.

A Country Girl has taken up its run at the Museum exactly at the point where it was left off a few weeks ago, and the business has been uniformly large. The capital work of William Norris and Minnie Ashley could hardly be improved upon, and their songs and dances are features of the production. Hallyn Mostyn's rajah is another of the popular bits of the piece, and Grace Freeman and Helen Marvin share in the honors.

The Sleeping Beauty and the Beast is in its last fortnight at the Colonial.

On the Suwanee River opened successfully at Music Hall to-day and repeated the hit which it had made in the past. By far the most interesting thing in the entire production is the study of an old colored mammy by Stella Mayhew. This type of character is a novelty in melodrama, and is given with unquestioned effectiveness. Lafayette will follow with an engagement.

Charles E. Hamilton has secured the English rights for Sherlock Holmes, and when he sails for Europe this week it will be to take up the active management of the companies which will be giving William Gillette's play throughout Great Britain. This will mean that Mr. Hamilton will not return to America for a long time to come, which will be regretted by hosts of warm personal friends.

Plans have been changed at the Majestic, and Dolly Varden, with Lulu Glaser in it, will not come to Boston until the opening of next season. Popular prices will be established for the Summer when Ward and Vokes come there with The Head Waiters. The Show Girl may be seen there a little later. If so it will add still another Boston theatre to its record.

The only new engagement announced for the Summer season at the Castle Square is the leading man, Howell Hansell, who was in the old stock company at the Museum, and who has been playing in similar organizations in the West. He is already a favorite here. Summer engagements at the Castle Square seem to do much for popularity. It was while she was playing here last Summer that Mary Hall established herself as such a favorite.

John B. Schoeffel's entering upon his twenty-fifth year as a Boston manager has brought him many congratulations. He opened the Park with Henry E. Abbey, and Lotta in La Cigale was his first attraction.

Maggie Mitchell was in town last week, although few knew of the presence of the old-time favorite. She was here to visit her husband, Charles Abbott, who was a member of the company playing The Girl with the Green Eyes.

It is quite probable that the Grand may be opened next season under the management of Stair and Wilbur. This house has had a rather checkered existence recently, but negotiations are now pending for its lease. If they go through it will be refurnished and redecorated, given a new name and devoted to melodrama combinations at popular prices.

Mr. and Mrs. Jay Hunt of the Bowdoin Square have sent out invitations for the celebration of their silver wedding at their Brookline home next Sunday evening.

Rachel Noah, of the old stock company days at the Boston—Mrs. France she is in private life—has sailed for a Summer in Europe. Her farewell to Boston admirers took the form of reading reminiscences of stage life to an afternoon gathering at the home of Mrs. E. H. Crosby. She had many varied experiences with famous stars in her long experience upon the stage, and her recital had its only rival in interest in the autobiography of Clara Morris. The publisher who induces Mrs. France to turn this into a book will be a winner.

As THE MIRROR announced long ago, the new Weber and Fields' house on Washington street will be named the Globe. James K. Hackett will dedicate it in his new play. Charles Richman will appear there in Captain Barrington, by Victor Mapes, and William Collier will play Perrival. In addition the Boston engagements of Mrs. Fiske, Henrietta Crosman and Weber and Fields' own company will make this a conspicuous playhouse from the very start.

John Craig, whose starring season in Prince Karl will be a Spring feature, will be Mary Manning's leading man next year.

Elvira Leversoni, the prima donna of Little Italy, appeared in a concert last week, and now sails for Europe to study for grand opera.

James W. Coe, a manager, was a petitioner in bankruptcy last week, with liabilities of $3,115 and no assets.

James Gilbert, who directed the rehearsals of the Catalpgues last week and turned a dull book into an interesting production, was the guest of honor at a dinner given by the Hasty Pudding boys at the Vendome. They presented him with a silver mounted decanter as a mark of their appreciation.

A slight fire at the Globe last week created a flutter of excitement among the workers, but it caused no serious delay.

Boston had a novelty in the shape of a play in Russian at Union Hall last week. It was entitled Woman's Fate, and was a piece in four acts. The leading part was played by Alexandra Asharoff, an actress from St. Petersburg.

Final arrangements have been completed for the Actors' Home benefit 23. All the companies in town will be represented in the long bill, and E. H. Sothern will make a double debut as a playwright on that occasion. Charles J. Rich has succeeded in arranging a wonderfully varied programme, and the advance sale indicates that a substantial sum will be realized for this most deserving charity.

Jay Benton.

PHILADELPHIA.

The Silver Slipper Scores—Other Offerings—News of Quaker Town.

(Special to The Mirror.)

PHILADELPHIA, April 20.

The offerings for the week comprise nothing new at the downtown theatres, but the stock organizations all appeal to the public with popular attractions. Openings are good all over town, but the season is rapidly nearing the home-stretch.

The Silver Slipper at the Chestnut Street Theatre is doing a big business, and deserves its popular success. It is a magnificent production with many novelties, and is the best of all the musical comedies seen here this season.

Henry W. Savage's production of King Dodo opened to-night at the Chestnut Street Opera House for a two weeks' stay, with Raymond Hitchcock, an augmented orchestra, and a large chorus, pleasing a large audience on the opening night. Margaret McKinney is again in the cast. It is a jolly affair, and promises to repeat its success of last season. The Holy City, with Iva Marlyn, will follow May 4.

There is considerable money going out with the hope of booming The Jewel of Asia, with James T. Powers, now anchored at the Broad Street Theatre, Blanche Ring assuming her original role of Zaidee, after Miss Earle appeared on the opening night in the first act only.

This is the second and final week of The Little Princess, with Millie James in the stellar role. Business is on the decline. Millie James is a wonder in the role. The Show Girl will follow April 27; Lulu Glaser, in Dolly Varden, May 4.

The Knickerbocker Girl, with its many attractive features headed by Josephine Hall and a popular cast, is in its third week at the Walnut Street Theatre, playing to excellent patronage, and as nothing is booked to follow it is likely to remain here for a lengthy term.

Williams and Walker at the Auditorium during their two weeks' engagement played to capacity. They sail for London April 28.

Rudolph and Adolph, with Dan and Charles A. Mason as the stars, is the feature at the Auditorium, opening to large business. Bessie Phillipa, William Elliott, Bobby Mack, and Edward J. Gordon with a capable array of pretty chorus girls makes this entertainment lively and amusing. Pickings from Puck April 27. Professor Kellar opened to-night at the Park Theatre for a lengthy stay before crowded house.

At the National Theatre they have Alphonse and Gaston, with a good working company of specialty performers. Jennie Lamont, Harry Watson, Ben F. Grinnell, John Price, Shaw Arthur and John Bedini are prominent. The Convict's Daughter April 27.

At the Old Cross Roads, with Arthur C. Alston's company, is the card at the People's Theatre. Estha Williams and James M. Brophy are in the leading roles. The Queen of the Highways April 27. Laura Biggar, in A Trial by Jury, May 4.

The Kensington Theatre is the favorite resort in the uptown mill district, and is doing a splendid business. Peck's Bad Boy, with Joe Madison in the title-role and Fred. Wenzel as the German grocer, is the attraction this week, opening to large business. The Denver Express April 27. Mamie Fleming May 4.

This is likely to be the last week of the Aborn Opera company at the Grand Opera House, as they inaugurate a season to-night at Chase's Opera House in Washington, as also a two weeks' engagement in Ontario. The company playing at the Grand Opera House includes Edith Mason, Thomas A. Persse, Bowman Ralston, Louise Belding, Mr. Denny, and Ben Lodge, with the Bohemian Girl as the bill.

Barnum and Bailey's Circus is due here week of May 4. A new location has been secured at Forty-fourth Street and Parkside Avenue, opposite Fairmount Park.

The Girard Avenue Theatre Stock company present The Belle of Richmond for the week. This is the farewell appearance of Henriette Brown, the leading woman. She goes to Nashville for a fortnight's engagement, and then to Toronto for a Summer stock engagement. Elita Proctor Otis, in Resurrection, April 27.

The Forepaugh Theatre Stock company appear this week in a pretty costume play by Barry Williams and Henry E. Surrall, entitled No Cross, No Crown, with a highly dramatic plot. It was well presented by Florence Roberts, Louis Leon Hall, Mortimer Snow, Jennie Ellison, and the usual excellent cast to splendid patronage. Little Nell April 27.

The new stock company at the Bijou Theatre are meeting with great success. Last week A Night Off was most creditably presented, and to-night The Royal Box, with very elaborate staging settings, will rival the original representation of the play. Henry Kolker, Alice Johnson, Harry Blakemore, Emile Collins, Taylor Holmes, Verne Castro and Frank McGlynn are worthy of special mention. It is the intention of the management to play throughout the Summer without closing. A Stranger in a Strange Land April 27.

The Carrie Radcliffe Stock company at the Columbia Theatre are giving a good representation of The Russian Slave, with splendid scenery and the usual good cast. Arthur Maitland, Carrie Radcliffe, Harry G. Keenan, Thomas A. Burroughs, and Eleanor Jennings are the prominent favorites. Nevada April 27.

Darcy and Speck's Stock company at the Standard Theatre are the first in the field in this city to present Resurrection, dramatized by Charles W. Chase. It is handsomely staged and well presented, attracting good patronage. The Queen of Chinatown April 27.

The German Stock company at the Arch Street Theatre continue to attract favorable patronage. The Marriage of Valeia, Nacherin, and Daughter of the Regiment are the bills for the week.

At the Edwin Forrest Home, the birthday of Shakespeare, April 23, will be celebrated with rejoicing by guests who are happily housed at "Springbrook."

Dumont's Minstrels at the Eleventh Street Opera House, with unchanged burlesques, are playing to large patronage. Hortis's new illustrated song, "The River of Life," is a big hit.

Through a combination of unforeseen circumstances in his attempt to aid his friends, J. Bard Worrell, last season Manager of the Auditorium, was saddled with debts for which he received no returns. Last week he applied for the benefit of the Bankrupt law, His liabilities being $7,000.00. Among his assets Mr. Worrell claims there is due him: From Leavitt and Ledoux, $1000; Fred. G. Nixon Nicollmore, $600.00; Hastig, Seamon and Tuck, $1,600, all of whom are theatrical managers.

Charles M. Southwell, this season in advance with Lovers' Lane (Western), is spending his Spring vacation with his family in this city.

The Ludlam Dramatic School gave three matinees last week at the Garrick Theatre, meeting an artistic and financial success. Miss Elizabeth Bacon was favor as Fran Frou. The following graduates received diplomas: Mrs. H. Cameron Burnside, Marie A. Bradley, Mae Elizabeth Bacon, Margaret Campbell, William F. Callanan, Emma D. De Coe, Walter L. Diller, Lydian Durrett, Cora Hildebrand, Claude Fulton, Rachel Greene, Kathryn L. Hoffman, Clara McCann, Mrs. F. R. Fulton, Alice Patterson, Lelia R. Sanson, Clara Stetson, Otto T. Schuler, Florence R. Schoetz, Audrey G. Thomson, Alda A. Vaughan, Minnie S. Webb, Maude Welsh, Carrie Behr Whiteside, Evelyn H. Williams, Lelia Nellson Wilson, and Anna E. Yeager.

S. Freedman.

ST. LOUIS.

The Week's Bookings—Summer Park Attractions—Gossip.

(Special to The Mirror.)

St. Louis, April 20.

William Faversham made his first appearance in St. Louis as a star this evening at the Olympic in Imprudence. Julia Marlowe was booked for this week and it has been announced in the Olympic programmes for several weeks, but the "wise" syndicate made another switch, which is always in order. Mr. Faversham, however, is always welcome to St. Louis. Julia Marlowe will follow.

The wonderful syndicate booking agency has given Manager Short another rough deal at the Century this week in sending him The Christian, which is certainly passé, as far as the high priced theatres are concerned. I am perfectly satisfied that had Manager Short anything whatever to do with the booking this attraction would not be at his house this week. Mr. Short is a clever man and is popular with the public, but unfortunately he is in bad company and is compelled to "stand" for any and every thing sent to his two St. Louis houses by the "powers that be" in New York.

The Wrong Mr. Wright is Manager Shoshy's Grand offering, with Harry Beresford featured. Among those in the cast deserving special mention were: Alfred Rumble, John G. Edwards, Arthur Jarrett, Roy Leonard, J. F. Miller, Harry F. Creighton, Nellie Lindroth, Emma Dunn, Marie Bishop, Anne Leonard, David Higgins and Georgia Waldron in At Piney Ridge next week.

Sam Morris, who formerly played in stock at the Imperial, returned to this house Sunday afternoon as a star in his own play, The Peddler's Claim. Mr. Morris' portrayal of the character of Moses Levi is excellent throughout and shows him to be a comedian of rare merit. In his support are Homer E. Guilbault, Thomas Haskett, Bertram Miller, George F. Hernandez, Walter Peters, James Van Dyke, Jesse Mosley, Gracia De Foy, Marie Nielson. The Charity Nurse underlined.

For Her Children's Sake is at Havlin's. The Denver Express will follow.

This is the time of year when we begin to think of outdoor amusements, and St. Louis is noted as the greatest city in the United States for Summer attractions. The local baseball season is already open. The two St. Louis teams in four ante-season games on April 4, 5, 11, 12 played to over 40,000 people. The National League season here opened April 16. The American opens April 22. From every indication St. Louis will have the greatest baseball season it has ever known. The Kinloch race track is open and the Fair Grounds will open the latter part of the month. We are also to have a season of circuses. The Luella Forepaugh-Fish Wild West Show opened at Handlan Park Saturday, April 18. Forepaugh and Sells Brothers opened for a week at Vandeventer and Laclede this afternoon. Ringling Brothers come to town on May 4.

No less than three big bands will hold forth at the principal gardens. At Delmar Garden, Manager Jannoupolo has arranged to have Conturie with fifty pieces. At Forest Park Highlands, Liberati will give four weeks of music, while at the Suburban Bandmaster Innes will be in charge of the garden and will present not only his own band but others.

Delmar will inaugurate an entirely new system of entertainment this year. Instead of the stock company which has been the feature for a number of seasons past, the garden has now become a member of a circuit, which means that different companies will be seen in different attractions. There are three cities in the circuit—St. Louis, Detroit, and Cleveland. There will be three companies. They will number between fifty and sixty each. They will play two weeks in each city and then change. Each company will by this arrangement present five pieces during the Summer instead of fifteen. There will be a change of bill every week and a change of company every two weeks. The attractions will be Weber and Fields' musical comedies. The companies will be under the general management of Louis de Lange, who was for a number of years stage-manager for Weber and Fields. They will be organized entirely in New York, and one will open in St. Louis May 30. The garden, however, will open May 17 with band music and with all the regular garden attractions, of which there will be a number of new ones this season.

Forest Park Highlands will open its gates for the Summer season on dedication day of the great World's Fair, April 30. Six entirely new vaudeville acts, never seen here before, and Liberati's band of fifty musicians will furnish the amusement in the pavilion and garden. The band will give concerts in the garden before and after the performances.

The musical divertisement of the Highlands this season will be as strong as the theatrical spread. Improvements have been made in all parts of the grounds. The commanding feature is the reconstructed roof-garden, which is now 300 feet long by 170 feet wide. It is all under cover and will be transformed into a Japanese tea-garden by the same entrepreneurs who made of the Madison Square Garden roof a perfect fairyland. A select string band will render music in this elevated section of the Highlands. The electric lighting of the place has undergone wonderful changes. Not a pole is to be seen anywhere; the wires are all concealed in the trees, and the number of incandescent lamps is greatly increased over that of last season. Enormous arc lamps will be brilliantly displayed from high places.

The Hashagen brothers' plans for the Summer season in connection with their "Coney Island of the West" park, at Grand and Meramec, contemplate extensive alterations and improvements, much of which is already under way, and the erection of new amusement features. The dancing pavilion, it is said, will be extended to a length of 250 feet; the cottage is being altered and given some up-to-date touches. The "Shoot the Chutes" will be in operation, as usual, and a steam merry-go-round has been installed for the children. Near the lake will be constructed a new variation of the steeplechase track, called "Race the Race," wherein the horses are suspended from overhead rails instead of running on a trestle affair. The immense Ferris wheel will be retained and will be a strong point on the new Midway, which is expected to be of a better class this Summer and will be augmented from time to time with new features. In addition to these attractions it is now contemplated to install a tent entertainment, which they will call "Hashagen's Own Circus."

Patrons of the West End Heights Summer Garden will be mystified at the wonderful improvements and many new attractions which have been added during the Winter months. Among them is the latest improved scenic railway, which gives the public a longer and more beautiful ride than has ever been given in St. Louis, as they will have a view of the World's Fair grounds directly opposite. Another new and novel scenic effect will be a trip through the earth. The main

entrance will be more beautiful than ever, owing to the fact that 1,000 extra lights have been added to its grandeur. A first-class company of vaudeville features have been engaged for the auditorium, which has not been announced as yet. The capital stock of the West End Heights has been increased to $150,000.

Electric Park will have a stock company and dancing pavilion as the chief features. During the park Winter the management of the park has built and put into the hands of a stock company of which Henry Green is the President. The theatrical features will be under the personal management of Henry Pemberton, who is well known in the theatrical world. Lee Beggs will be leading man and Louise Dunbar will be the leading woman. Other members of the company are Harry Driscoll, Grattan Campbell, Robert Hyman, Burt M. Jack, Carolyn Maxwell, Mamie Paull, and Francis Harrington. Mr. Pemberton will also appear occasionally. Both he, Mr. Beggs and Miss Dunbar will be seen in specialties, of which it is the intention to make a feature.

The Auditorium at Eclipse will open April 26 with The Hustler, a tale of the backwoods with a melodramatic atmosphere. Koerner's Garden will offer a stock company headed by Lawrence Hadley. Madison's Park will have vaudeville.

Willette Kershaw arrived here recently from San Francisco en route to New York. She had a short visit with her parents and departed last Wednesday night to engage for the Summer season.

J. A. NORTON.

BALTIMORE.

Otis Skinner Appears—News from the Monumental City—The Summer Outlook.

(Special to The Mirror.)

BALTIMORE, April 20.

Otis Skinner appears at Ford's Grand Opera House this week in his new play, Lazarre, founded on the well-known romance of Mrs. Catherwood. Mr. Skinner, in the title-role, is given an unusually good opportunity of displaying his ability as an actor. The company is an excellent one and the scenery is beautiful. Among those in the cast are Walter Allen, Joseph Weaver, Damon Lyon, Walter Lewis, Nannette Comstock, Maud Durbin, Jane Butt, F. Van Rensselaer, Charles B. Welles, Walter Pyre, W. J. Constantine, Edward Dillon, Eugene Stockdale, Karr and Boylan, Marie Henley, Misses Padden and Rutherford, Ben F. Ringgold, Alice Wilson, and Merwyn Dallas. The George Fawcett company, in Romeo and Juliet, will follow.

The Show Girl plays a return engagement at the Academy of Music. The music is by H. L. Hearts, and abounds in light airy numbers containing a number of catchy melodies. At the close of the week it will give place to The Runaways.

For the last production of the season at Chase's Theatre the George Fawcett company presents The Little Minister. George Fawcett, Percy Haswell, and Frank Gillmore are in the cast, together with De Witt Jennings, Alfred Hudson, Alice Butler, Laura McGilvray, Reagan Hughston, Harold Cohill, Agnes Everett, and Viola Burton. The play is well staged, and the performance was an even and thoroughly enjoyable one. The performance on Saturday night next will mark the close of a very successful season of the George Fawcett companies at Chase's Theatre. Every one is satisfied with the result. The management of the house; the management of the companies and likewise the public. Mr. Fawcett has well merited the congratulations which he is receiving, and it would be difficult to say too much in the way of commendation for the splendid work which he has done here during the past two seasons.

Joseph Murphy, the Irish comedian, presents his two plays, The Kerry Gow and Shaun Rhue, at the Holliday Street Theatre this week. Mr. Murphy is popular here, and the indications are that his business will be satisfactory. The Heart of Maryland is the underline. The McGill and Shipman Stock company present Camille and Prince Otto at Convention Hall this week. The Resurrection will be next week's play.

Mabelle Gilman, in The Mocking Bird did a week of splendid business at Ford's Grand Opera House closing Saturday night last. Standing room was in demand at a number of the performances. Miss Gilman and the members of her company attended the matinee of King Dodo at the Academy of Music on Thursday afternoon. Percy Haswell and a number of the members of the George Fawcett company were also present.

Sydney Deane left The Mocking Bird company on Saturday night. His place, in the character of Eugene De Lorme, will be taken by Walter Shannon, who now plays the role of Don Aurelio de Mendez, a Spanish Envoy. Mr. Shannon has an excellent voice, and will sing the music of the role effectively.

Maude Alice Kelly leaves The Mocking Bird company next Saturday.

The George Fawcett company, with Percy Haswell and Frank Gillmore, will begin an engagement at Ford's Grand Opera House on April 27. The opening play will be Romeo and Juliet. This will be followed by Because She Loved Him So.

The Runaways, a musical play by Raymond Hubbel and Addison Burkhardt, will receive its initial production in Baltimore on April 27 at the Academy of Music.

The George Fawcett company No. 2, headed by Grace Kimball and Wallace Worsley, will play a season of fourteen weeks in the South, alternating between Atlanta and Birmingham.

The Music Hall management announces that the third season of the "Pop" concerts will begin May 11, and that Victor Herbert and his Pittsburg Orchestra will fulfil an engagement of three weeks.

The lobby at Ford's Grand Opera House, in accordance with the annual custom of the management, was decorated with Spring flowers last Thursday night in celebration of the birthday of the late John T. Ford, the founder of the house. Had Mr. Ford lived he would have been seventy-two years old on that day.

Work is rapidly progressing on the new Maryland Theatre, which Manager James L. Kernan is erecting on Franklin Street. The auditorium has been completely demolished, and the new building will soon rise from the debris.

A stage capable of seating six thousand singers will be erected in the Fifth Regiment Armory building for use during the Saengerfest.

Several members of the George Fawcett Stock company bade good-by to the Baltimore public on Saturday night. Among them were Grace Kimball, Julia Marie Taylor, and Edmund Liston.

HAROLD RUTLEDGE.

WASHINGTON.

De Wolf Hopper and Mabelle Gilman Score—News of the Capital—Music Notes.

(Special to The Mirror.)

WASHINGTON, April 20.

De Wolf Hopper opened to-night in Mr. Pickwick to a packed house at the Columbia Theatre, receiving an extended reception that unmistakably struck a keynote of pleasure at this favorite actor's return as a visiting star. The charming Pickwickian scenes so admirably set with engaging music met with continued appreciation. Mr. Hopper's central figure was delightfully characterised, and his capable associates, that included Digby Bell, Henry Norman, Grant Stewart, Louis Payne, J. K. Adams, Guy Bartlett, Clara Lane, Marguerite Clark and Laura Joyce Bell, were models of character drawing. Otis Skinner will follow.

Mabelle Gilman in The Mocking Bird, tonight's attractive card at the New National Theatre, presents a new and fascinating comic opera star, and a melodious lyric offering that immediately captivated the goodwill of a capacity audience. The staging and costuming were of an elaborate nature and the work throughout was excellent and taking. Miss Gilman scored an emphatic success. Clever in character and song were Roland Carter, Sydney Deane, Edgar Atchison Ely, Walter Shannon, Robert Rogers, Frank Deane, Maude Alice Kelly, Sarah Osgood, Ivy Lee Moore, and Louise McIntosh. The Little Princess comes next.

The cream of last week's business was centered at the Lafayette Opera House to witness The Crisis, so admirably staged and presented by James K. Hackett and company. The week opened and closed to a crowd, and the nightly attendance was a continual reminder of the opening season of this handsome playhouse by Manager John W. Albaugh. The audiences at every performance were remarkable for their standing in prominent official and social following.

Commencing to-morrow, The Berger Stock Company, under the direction of Manager F. C. Berger, will inaugurate a ten weeks' Spring and Summer season with Diplomacy, and the opening sold solid, and the week nearly so, and the following week entered into, gives substantial guarantee of another successful season. The completed company comprise Eugene Ormonde, John T. Sullivan, Charles Wyngate, John Daly Murphy, Frederick Sullivan, W. H. Tooker, George B. Pierce, Myron Leffingwell, Don Orr, Selene Johnson, Gertrude Berckley, Jane Rivers, Susette Jackson, Argyle Gilbert and Suzanne Parker. The weekly production will be in charge of stage director Frederick Sullivan and assistant stage director George B. Pierce, with Mat Morgan as the scenic artist. Trilby is in rehearsal for next week.

The season of comic opera presentations at Chase's Theatre opens excellently to-night with the Jolly Musketeer, the principals being Hubert Wilkie, John Henderson, W. G. Shelley, Herman Hirschberg, J. R. Jewell, John Phillips, Laura Denio, May Carrington, and Sabina Riordan. Adolphe Liesegang is the musical director. Matinees will be given triweekly—Monday, Wednesday and Saturday. The Wizard of the Nile is the underline.

The Heart of Maryland, retaining apparently a lasting popularity that will go on for years, again visits the scene of its premiere and for the fifth time Washington applauds David Belasco's standard production, and the audience that completely fills Stair's Academy of Music gives substantial recognition of the artistic portrayal of Alma Kruger in the leading role and a supporting company of merit. Next week The Sign of the Cross.

The Mask and Wig Club of the University of Pennsylvania, presenting Sir Robinson Crusoe, their latest spectacular musical travesty, makes crowded standing room under society's patronage a feature on their appearance at the Lafayette Opera House this evening.

To-morrow night, at Congregational Church Hall, the Choral Society conclude their season's successful work with Haydn's oratorio, The Creation. The principals will include Charlotte Macomda, soprano; Nicholas Douty, tenor; Gwilym Miles, basso; Dr. Anton Gloetzner, pianist; Harvey Murray, organist, and Josef Kaspar, conductor.

William T. Carleton gave a song recital of Rudyard Kipling's "Barrack Room Ballads" at the Washington Club, Friday afternoon with great success. Stanley Olmsted was the pianist. An engagement probably in the near future will be to join the Whitney Opera Company for the part of General William Allen, to succeed Homer Lind, who will retire to give personal attention after a season's active work to the elaboration of Gringoire, the Street Singer, which is booked for to be one of next season's productions.

The concluding concert of the Washington Symphony Orchestra takes place at the New National Theatre to-morrow afternoon. A royal programme of classical selections has been arranged, with Ben Davies, the distinguished Welsh tenor, as the soloist. The success during the past season of this organization under the direction of Reginald De Koven was so marked that next season's subscription, now well under way, shows a guarantee of continued success.

JOHN T. WARDE.

CINCINNATI.

Goodwin and Elliott Appear—Other Bills—Sale of the Walnut.

(Special to The Mirror.)

CINCINNATI, April 20.

After an absence of more than two years N. C. Goodwin and Maxine Elliott appeared at the Grand to-night and were welcomed by a large and fashionable audience. The Altar of Friendship was well liked and prospects for a big week are flattering. Prominent in their support were Nell O'Brien, J. R. Crauford, Fred Tyler, Fred Tilden, Alice Ingram and Julia Deane. Mabelle Gilman 27. When Johnney Comes Marching Home May 4.

Music Hall was crowded to the limit to-night, the occasion being the opening of the brief season of Grand Opera by the Metropolitan Company. The Prophet was the opening bill, with The Magic Flute and Siegfried to follow for one performance each.

A new star in a new play proved a potent attraction at the Walnut yesterday, where Katherine Willard scored a decided success in The Power Behind the Throne. She was afforded excellent support by Wright Lorrimer, Guy Hoffman, Richard Nesmith, Frank Salisbury, Maude Durand, Camille Porter and others. The Chaperones will follow.

Das Grosse Licht, a delightful comedy in four acts by Felix Philippi, was the bill of the German Theatre Company last night.

The Span of Life began its annual engagement at the Lyceum yesterday. The Donasetta Troupe of Athletes are still featured in the play.

A strong company headed by John J. Farrell and Jack Webster appeared at Heuck's yesterday in J. H. Wallick's production of The Bandit King.

The most important deal of recent years in local theatrical circles was consummated Wednesday when Managers Anderson and Ziegler purchased outright for cash from Rainforth and Havlin the Walnut Street Theatre and the Stratford Hotel, which is in the same building. Negotiations had been pending for some time. Manager Anderson, who has held the lease of the house for the past six years, will continue his successful policy of playing the best obtainable popular priced attractions, and will also spend a large sum in refurnishing and decorating during the Summer.

Bandmaster Innes was quietly married here April 6 to Frances Boyden, who for several seasons has been soprano soloist with his organization.

H. A. SUTTON.

MRS. DERING'S DIVORCE.

Mrs. Langtry on the evening of April 18 appeared at the Providence Opera House in Percy Fendall's three-act comedy, Mrs. Dering's Divorce. The piece, which was well received by a large audience, was presented with the following cast: Captain De Ring, Matheson Lang; Mr. Foster, G. Davy Burnaby; Lord Granpier, Stephen B. French; Mr. Cunliffe Gordon, Clayton Legge; Mr. Clive, Evard Digby; M. Leo, Harold B. Mead; Parks, Harold R. Woolf; Servant, Henry J. West; Miss Susannah Verner, Ina Goldsmith; Mrs. Haydon, Helen Amory; Lady Grappler, Katherine Stewart; Duchess of Lawshire, Ethel Newton; Mrs. Fowler, Dora Barton; Mrs. Cunliffe Gordon, Madge Fabian; Miss Curtis, Muriel Ashwynne; Mrs. Dering, Mrs. Langtry.

LESTER M. CRAWFORD IN TOWN.

Lester M. Crawford, who manages a circuit of sixteen Western theatres, is in town arranging for next season's booking of his houses. To his already large circuit he has just added the New Crawford Theatre at Little Rock, Ark., which will be a thoroughly modern house, having a seating capacity of 1,800. With Mr. Crawford is his business associate, C. U. Philley. Both are stopping at the Vendome Hotel, where they will hereafter have permanent offices, of which D. W. Stuart will be in charge.

NEIL BURGESS' NEW PLAY.

Neil Burgess presented his new play, from the pen of Pauline Phelps, entitled The Daughters of the Revolution, at the Bennington Opera House, Bennington, Vt., on April 11. Mr. Burgess appears as a "spinster" in the piece, which was well received by a fair audience. The company is now touring in the play through New England.

THE STOCK COMPANIES.

A somewhat unusual venture on the American stage is one which will be undertaken by Manager Thanhouser, of the Thanhouser Stock company in Milwaukee during the week of April 27. He has engaged for a special production of Sudermann's Magda the German emotional actress, Meta Mernbach-Illing, who during the current season has been leading woman of the Leon Wachsner Stock company of German players at the Pabst Theatre, Milwaukee, and Powers' Theatre, Chicago. Although Madame Illing has never used the English tongue on the stage she has contracted to play the title-role in that language, and now, after two months of study, is announced as being proficient in the part, and will appear at the Academy, Milwaukee, on April 27, supported by the Thanhouser company. Madame Illing has been leading woman both at the Lessing Theatre in Berlin and the Thalia Theatre in Hamburg, and during recent seasons has been stock starring in the principal theatres of Europe. Her enactment of Magda ranks among the foremost German interpretations, and her engagement by Edwin Thanhouser has caused a sensation in theatrical circles of Milwaukee.

* * *

The Herman-Buhler Stock company opened at Heuck's Opera House, Cincinnati, Ohio, for a Spring engagement in Tolstoi's Resurrection. The cast included: Selma Herman, Gertrude Dalton, Louise Orendorf, Mrs. H. Semon, Little Primrose Semon, Florence Leslie, Frances A. Phelps, Herbert Prior, Leo Starrett, Charles McDonald, James Hester, Horace Vinton, Jack Prescott, Jack Ryan, and Richard Stone. The production was made under the personal direction of Richard Buhler.

* * *

Marie Goff and Morris Haswell have been engaged for A. P. Maddox's Bijou Stock company at Ashland, N. C.

* * *

Mina Phillips, who was the leading woman of the stock company at Syracuse, N. Y., last Summer, will return to that position on April 27.

* * *

Una Abell Brinker received very complimentary press notices for her work in the one-act play, A Husband in Clover, in which she appeared last week at Proctor's Theatre, Newark, N. J.

* * *

Mortimer Snow will open with his stock company in Albany, May 11, in The Christian, Adelaide Warren appearing as Glory Quayle and Mr. Snow as John Storm. Mr. Snow closed his engagement at Forepaugh's Theatre, Philadelphia, on April 18.

* * *

Charles D. Coburn and Suzanne Santje have organized a stock company to play a Spring and Summer season at the Academy of Music, Roanoke, Va., beginning on April 27. Mr. Coburn and Miss Santje will, of course, be the leading man and leading woman of the organization, and they will present a series of excellent plays, including In Missoura, Our Regiment, Sapho, The Two Orphans, Camille, Captain Swift, and David Garrick. The supporting company includes Frances Denson, Margaret Lee, Julia Bachelder, Fanny Ferris, Charles H. Stevens, Gordon Eldrid, Charles Kennedy, Frank Wallace, Norman McDonald, J. O. Canter, and George Fleming. The company left New York on Sunday for Roanoke, where rehearsals will be held for a week before the opening.

* * *

Frances Denson, formerly of the Proctor Stock company, has been engaged to play second leads with the Corbin-Santje company, at Roanoke, Va. Miss Denson is a young actress of talent, who gives great promise.

* * *

The stock company that has just been organized to play a Summer season at the Lafayette Theatre, Washington, D. C., consists of Eugene Ormonde, John T. Sullivan, Charles Wyngate, John Daly Murphy, Frederick Sullivan, W. H. Tooker, George B. Pierce, Myron Leffingwell, Don Orr, Selene Johnson, Gertrude Berckley, Jane Rivers, Susette Jackson, Argyle Gilbert, and Suzanne Parker.

* * *

Fannie C. Ferris left last week to join the Roanoke Stock for the Summer at Roanoke, Va.

* * *

The Albee Stock company opened its third season at Keith's Theatre, Providence, on April 13 with a most encouraging outlook. The large audiences present so far have been warm in their appreciation of the work of the various members of the company, and the leading woman, Isabelle Evesson, was tendered an especially cordial welcome, this being her second Summer season with the company.

* * *

W. L. Bell has closed his stock company at the Century Theatre, Kansas City, and is now reported as being in St. Louis, where he has gone to secure some suitable place for a Summer stock company. It is rumored that Mr. Bell will lease Uhrig's Cave, although nothing definite is as yet made public regarding his exact plans.

* * *

Last week the Lyceum Stock company, Brooklyn, presented Lost in the Desert with its equipment of camels, horses and a band of Arabs. Contrary to the usual custom, William C. Holden, the leading man, was seen in the role of Bikur. Emma Bell, the leading woman, was seen in the usual role of Helen Bradford.

* * *

It is rumored that Maud Edna Hall is to be starred next season. Miss Hall is now leading woman of Blaney's Stock company in Newark.

MRS. FISKE IN DOLCE.

Last Thursday afternoon at a charity performance in the Tremont Theatre, Boston, Mrs. Fiske gave the first production on any stage of John Luther Long's one-act play, Dolce. The piece had a remarkably enthusiastic reception at the hands of a large and fashionable audience. The Boston *Post* said of it: "Dolce bears the imprint of Mr. Long's exquisite handiwork in the lines and situations, which are as beautiful and delicate as a Florentine mosaic. It displays Mrs. Fiske's remarkable powers as a comedienne. The artistic touch, the airy lightness of her comedy methods, the piquancy with which she treats the different situations can scarcely be equaled by any actress on the stage to-day."

TERRY PRODUCES THE VIKINGS.

Ellen Terry on April 15 produced Ibsen's poetic tragedy, The Vikings, at the Imperial Theatre, London. Simultaneously with the presentation, in which Miss Terry plays the leading role, she also made her debut as a theatre manager, having taken a lease of the pretty playhouse. Oscar Asche appeared with Miss Terry in the play, while Miss Terry's son, Gordon Craig, who had charge of the entire production, evolved scenic and stage effects of wonderful beauty and strength.

PREMIERE OF THE TENDERFOOT.

Richard Carle and H. L. Hearts's new musical play, The Tenderfoot, was given its first production on any stage at the Auditorium Theatre, South Bend, Ind., on April 11. The play was staged by Mr. Carle, while the orchestral score is by Robert Hood Bowers. The piece was taken from South Bend to the Dearborn Theatre, Chicago.

MISS CROSMAN IN DENVER.

Maurice Campbell has secured for Henrietta Crosman a booking in Denver. Since both the Broadway and the Tabor Grand theatres are controlled by the syndicate, it has been difficult to secure time for Miss Crosman. However, Mr. Campbell has secured a week at the handsome theatre at Elitch's Gardens, beginning May 18.

PROFESSIONAL DOINGS.

Katherine Rober, whose picture appears above, on April 11 closed her repertoire company at Lawrence, Mass., after an exceptionally successful season. Early in May Miss Rober will open a Summer stock company at the Empire Theatre, Providence, R. I. Supported by an exceptionally strong cast she will play leading roles during the Summer months, her season being of sixteen weeks. Miss Rober is making elaborate plans for next season's companies and plays, but these arrangements she as yet refuses to divulge.

When The Fatal Wedding was presented in Newport on April 16 many members of the so-called "400" attended, among some of the more prominent being George Peabody Eustis, Mrs. A. G. Vanderbilt, Mrs. Reggie Vanderbilt, and Jules B. Nielson.

Giles Shine has been elected a member of the Lambs Club.

Walker Whiteside has closed his season and returned to his home, Hastings-on-the-Hudson, N. Y. He will next year produce a new play.

F. N. Innes, the bandmaster, and Frances Boyden, the singer, were married in Cincinnati, O., on April 16.

Edmund Russell began rehearsals last week with his company that is to present Hamlet for a series of matinees at Wallack's Theatre, beginning April 28. The company includes Jane Schenck, Edwin Varrey, Guy Bates Post, William Hazelton, H. Trautfagen, and Edwin Brigham.

Marie Derrickson, this season a member of John Drew's company, has announced her engagement to marry Francis O'Neill, a merchant of New York. Upon her marriage she will retire from the stage.

Jacob Adler, the Jewish tragedian, will make a starring tour next season under the management of Rush and Weber in The Merchant of Venice. Adler will play in Yiddish and the supporting company in English.

Henry W. Savage has announced that since Heinrich Conried has found that no legal action can be brought against managers who elect to present Parsifal, he will present the opera next season without endeavoring to gain the consent of Frau Cosimo Wagner.

Adele Ritchie, it is rumored, will next season star in a new opera by John Sebastian Hiller, entitled The Monarch and the Maid.

Edward Harrigan, who will next season star under the management of Liebler and company, has named his new play Under Cover.

At the beautiful home of Mrs. St. John Gaffney, 41 Riverside Drive, last Thursday afternoon Mrs. Richard Henry Savage gave an interesting lecture on "The True Du Barry." Mrs. Gaffney and her pretty daughter, Miss Gaffney, were assisted in welcoming those who attended by Mrs. Frances Hardin Hess. The grace and cordiality of the hostesses added greatly to the success of the affair. Mrs. Savage traced the history of the real Du Barry, the unknown beggar girl, the dashing adventurous beauty who captivated King Louis XV and ruled him absolutely, crushed Parliament and was the cause of his wreck and downfall. The seductive beauty of this woman without a "moral code," her trial, exile, betrayal and the agony of her death on the guillotine, were painted in a forceful dramatic style. The personal magnetism of the lecturer gave additional strength and color to the picture. Mrs. Savage has given a number of drawing-room lectures this Winter on a variety of subjects, including Tolstoi, Pompadour, Pope Leo, and Du Barry. Mrs. Everett M. Culver, Mrs. Henry Siegel, Mrs. Leon Harvier, Mrs. William T. Salter, Mrs. Francis Richards, and Miss Vaughn were among those in attendance.

A delegation of a hundred members of the Republican Editorial Association attended Thursday evening's performance of A Chinese Honeymoon at the Casino.

Annette Francis, a member of The Starlecks company, caught her skirt in alighting from a Broadway car on Thursday afternoon and was dragged a considerable distance. Mary Ryan, of the same company, with great presence of mind held Miss Francis' head from the ground and prevented her from sustaining serious injury, though she was severely bruised.

Joseph Grismer has purchased the acting rights and the effects of Sky Farm.

Lillian Lancaster, who has been starring in the Man to Man company and who was compelled to cancel her engagement with the company and return home on account of illness, is much improved and will rejoin her company shortly.

The New Grand, at Mt. Sterling, Ky., was damaged by fire on March 29 to such an extent that Manager Wilkerson was compelled to close his season. The house is now being rebuilt as rapidly as possible and will be ready to open Aug. 1.

W. H. Donovan has been tendered the management of a Summer park at Salem, Mass.

Edmund Burroughs, of Neil Burgess' company, sails for Europe on April 30 on the *Commonwealth*.

Augusta True, leading woman the past two seasons with Daniel Sully, is recovering from an attack of the measles.

David Landau and Frances Newhall, both members of the New York Imperial Stock company, were married on April 15, at Mt. Carmel, Pa.

For Nervous Women

Horsford's Acid Phosphate quiets the the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

HARRISON GREY FISKE,
OWNER AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, $25; Half-Page, $50; One Page, $100.

Professional Cards and Managers' Directory Cards, 25 cents an agate line, single insertion; $2.25 a line for three months. Three lines the smallest card taken.

Reading Notices (marked "," or "F"), 50 cents a line.

Charges for inserting Portraits furnished on application.

"Preferred" positions and black electrotypes subject to extra charge.

Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1. Payable in advance. Single copies, 10 cents.

Foreign subscriptions, $5.5 per annum, postage prepaid.

Telephone number, 421, 38th Street.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Pall Mall Advertising Exchange, Charing Cross, Regent St.; Horsnell's Theatrical Agency, 69 Shaftesbury Av., W. In Paris at Brentano's, 37 Avenue de l'Opera. In Liverpool, at Lafayette, 63 Lime St. In Sidney, Australia, Gordon & Co., Moore St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - - APRIL 25, 1903.

Largest Dramatic Circulation in the World.

ITS POSITION UNCHALLENGED

Washington Post.

THE NEW YORK DRAMATIC MIRROR is now occupying an unchallenged position at the head of the dramatic journals of the country. Where a few years ago the field was disputed by another paper, THE MIRROR has in recent times forged so rapidly to the front that it has completely distanced its competitor. It has attained this position by a strict adherence to principles which govern in a newspaper as well as in an individual. No journal of this character has gone through a more bitter and determined fight than THE MIRROR in the upholding of those principles which affect the welfare and material salvation of every manager and actor in the country. It has survived boycott and abuse, and has stuck to the straight and narrow path, and now can afford to smile at the feeble efforts of its enemies to discredit or injure it. There are people who are wilfully blind and cannot see that the injury intended for another oftentimes recoils upon the head of the plotter. THE MIRROR has been steadfast and decent, able and fearless, and has won a notable victory in its fight for principle and fair play. It is not only the largest dramatic journal in America, but the most ably edited and the most widely circulated, and it is welcomed to the desk of every dramatic editor who esteems his calling and loves the profession for which he writes.

THE WISDOM OF NEUTRALITY.

THE words of caution lately sounded by THE MIRROR to managers in one-night stands, admonishing such managers against alliance with any combination of theatrical interests that would work to the disadvantage of the one-night theatres by depriving them of many of the best attractions that otherwise would be booked with them, have borne good fruit.

Many managers to whom specious representations had been made by the Trust, and who had been inclined to enter into arrangements by which the bookings for their theatres would have been practically taken out of their hands, have acted upon a sober second thought and retained full control of their houses on the lines of long usage, with the result that they will be enabled to make contracts with all desirable parties and continue, untrammeled by any coalition whatever, to do business in the usual way.

The very few managers of one-night stands that have in effect relinquished control of their theatres in the expectation that they would better their business prospects and be freed from the cares of management that relate to bookings have done unwisely, as a single season will prove to them. The managers who have held aloof from an entangling alliance may be congratulated on their wisdom, which time also will prove.

The Independent Booking Agency, which has made remarkable progress in its work of opening up theatres to independent interests, has now become so well known that its policies naturally have won approval. This is no close corporation run on selfish lines, but a theatrical clearing house in fact, operated on lines of freedom and equity. It has no interests to serve that do not directly and vitally relate to encouragement of individual enterprise and the securing and maintaining of absolute liberty of conduct on the part of both managers of attractions and managers of theatres, whose mutual relation always is kept in view.

In the course of its business to form an independent circuit of theatres—which business it has practically consummated in an incredibly short period—the Independent Booking Agency has found one-night stand managers who have been threatened by other and selfish interests with the building of opposition theatres unless these managers would relinquish control of their houses to the point that would permit dictation as to what attractions they should exclude from their theatres. These threats, in the nature of things, have been groundless, for no interest actuated by common sense would attempt to build a second theatre in a town that can support but one theatre. It has been the aim of the Independent Booking Agency, in line with its purpose to free the theatre of this country, to encourage the building of new theatres only in the larger cities in which present houses are under an arbitrary control that has made new theatres necessary. In such cities the new theatres that are being erected for use by the attractions controlled and represented by the Independent Booking Agency are insured to do business, both because of the class and number of the attractions that will play in them and because of the size of the cities, where competition will benefit the theatre at large and add to the variety of public offerings.

It is different, however, in the one-night stands, where opportunities to build new theatres in cases in which the friends of the Independents have thought that advisable have been discouraged by the Independent Booking Agency on the theory already noted—that one theatre is enough for all persons and all purposes in a town that naturally can support but one theatre. The Independent Booking Agency has no revenges to satisfy and no foes that it cares to punish. It is working solely to free the theatre of this country from an arbitrary rule, and to give equal opportunities to all concerned in the business of the stage. That purpose it has thus far followed with such signal success and encouragement that it has no doubt whatever as to its ultimate victory over the policies of oppression and restriction that so long have prevailed in the theatre to the theatre's great injury and stagnation.

HISSING NOT A MISDEMEANOR.

CHIEF JUSTICE BROWN, of the Municipal Court, Boston, last Friday decided that a spectator in a theatre has a right to express disapproval of a performance by hissing. A sexton of one of Boston's churches visited a theatre, and his dislike of the amusement offered led him to hiss so loudly that he disturbed the persons on the stage. He was arrested as for a misdemeanor, and was about to supplement a plea of "not guilty" with testimony that he had not hissed, when the judge said there was no need to enter a defense, as the prisoner had not exceeded his rights as a theatregoer if he really had hissed. Moreover, the judge added that it was the privilege of one in a theatre to express disapproval not only by hissing, but by calling out, groaning, or saying sarcastic things, if the spirit so moved.

This Boston judge has but followed other legal luminaries in the gist of this decision, for it repeatedly has been held, if THE MIRROR is not in error, that a spectator may hiss in a theatre, that personal right being as well founded as is the right to make sounds indicative of pleasure and approval of a performance. There may be a question, however, whether a person in a theatre alone of all an audience may make noises contrary to the common sentiment that disturb the other persons present and modify or hinder their enjoyment of a performance. This question, of course, relates to the laws, written and unwritten, as to "a common nuisance." But the main holding of the Boston judge, that one may express approval or disapproval of a performance in a theatre, undoubtedly is sound, for it is based on the same personal right as it may be applied to other matters.

There have been managers of theatres and entertainments—and perhaps there still are such managers—that have resented the expression of disapproval of their offerings, evidently on the theory that the public must take what such managers offer it and be thankful. It is not so many seasons ago that one of the members of the Theatrical Trust much given to thought on original lines declared that his business firm had decided to so revise the first-night list at a theatre at which one of the Trust attractions had been greeted with disapproval that thereafter no person inclined to express an unfavorable opinion of Trust offerings should be admitted in any circumstances. This was a brilliant plan in the interest of Trust enterprises, but for some unexplained reason it never was carried out. It is true that the Trust thereafter set about to discipline several critics who had disapproved of Trust offerings, but that is another story.

THE STANHOPE-WHEATCROFT MATINEE.

The students of the Stanhope-Wheatcroft Dramatic School appeared in their final public matinee of the season at the Madison Square Theatre on last Friday afternoon. The audience was large, and frequently evidenced by plaudits its appreciation of the excellent work done by the young players.

The performance began with a presentation of Edith V. B. Matthews' sketch, entitled Six Cups of Chocolate. The sketch is merely a romp, accompanied by staccato conversation, and is quite without dramatic value. But it brought forward six very pretty young women in very pretty frocks, and the audience was therefore pleased. Two of the players, at least, revealed excellent talents. These were Bessie Wilkinson, who portrayed in bright, vivacious fashion a young French girl; and Elsa Doerger, who as a Southern girl displayed a charming dialect and a rippling laugh that alone should win for her a deal of popularity.

The Iron Master, the second offering of the afternoon, was played in its entirety, though the cast was almost entirely changed in the several acts. Even with these relays the vehicle was rather too heavy for inexperienced players. The presentation, however, proved the ambition and the earnestness of the students, and a number of them showed themselves to be possessed of admirable emotional qualities. Estelle Weir was particularly successful in her impersonation of Claire, being graceful, sympathetic, and, when occasion demanded, strong. John Palmer was a forceful Philippe Derbigy, and John Haight played Octave with boyish naturalness. The stage settings were very well arranged and many remarkably handsome gowns were displayed by the young women.

The final play was The Marble Arch, a one-act farce by Edward Rose and A. J. Garraway. The theme of the little piece is not especially uncommon, but it is worked out cleverly and the action is delightfully brisk. Marion Merewether, a bride, has absolute faith in her husband's fidelity, and she proves herself a bore to her friends by constantly describing his virtues. Constance Cameron, a widow, asks permission to put the husband to a test, and the wife reluctantly consents. Thereupon the widow writes an anonymous letter to the husband, making an appointment to meet him at a certain marble arch. The husband, Jack, receives the letter, and being truly noble he tosses it in the waste paper basket. But his friend Captain Trenthead, eager for adventure, goes to the rendezvous in the husband's place and promptly falls in love with the widow. After many merry tangles the happy conclusion is brought about—the husband and wife being reconciled and the captain and the widow becoming betrothed.

Donald MacDonald was an agreeable and buoyant Jack Merewether. Michael Reagan played the captain in a capital, breezy fashion; Adelaide Smith was a properly coy and captivating widow, and Olivia White played Marion with spirit and genuine feeling.

AMONG THE DRAMATISTS.

Ashley Miller has received offers for a Broadway production of his comedy, His Friend the Liar.

Mrs. Langtry, it is said, has commissioned May Isabel Fisk to write for her a monologue and a one-act play.

Harry Moore, press agent for the Campbell Brothers' Shows, has sold his comedy, Where is Smith.

George H. Broadhurst will dramatize Justus Miles Forman's novel, "The Garden of Lies," for Aubrey Boucicault, who will next season be starred in the piece by the Shuberts.

Michael Morton, according to a letter from London, has become permanently associated with Beerbohm Tree at Her Majesty's Theatre, where his version of Resurrection was produced, and is to return to New York briefly to study details of The Darling of the Gods, which will be produced in London by Mr. Tree.

Richard Walton Tully has sold to Liebler and Company a comedy entitled A Strenuous Life, which will be produced during the season after next.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, Washington, D. C., from April 9 to 14, 1903.

A FISH OUT OF WATER. By J. Duke Saxone.
A JAPANESE EXPERIMENT. By Adeline Dunlap.
A STRUGGLE FOR GOLD. By W. B. Patton. Copyright by H. M. Andrews and S. S. Walters.
AT GAY MONTE CARLO. By Fred Roger Imhof.
FIFTH AVENUE TO THE BOWERY. By Franklyn Whitman. Copyright by Solomon Stern.
MRS. SILENT BROWN. By John Ernest McCann. Copyright by Estelle Mortimer.
PIGGY WIGGY. By Bertha Currier Porter.
PIKEVILLE FOLKS. By Bert C. Rawley. Copyright by Ames Publishing Company.
ROBERT EMMET. By James Townsend. Copyright by Dick and Fitzgerald.
SAINT MICHAEL. Copyright by Miriam Cocke and Norman H. Pitman.
SATAN'S SERVANTS. Copyright by Fred Roger Imhof.
SIR REDMOND DE BURGH. By John Aloysius Quinn. Copyright by Mrs. Marie Agnes Quinn.
TOM-TOM. By Raymond W. Peck.
THE DAY BEFORE THE J HOP. By Annette Kittredge.
THE GUNMAKER OF MOSCOW. By Daniel J. Gilbert.
THE HEART OF THE STORM. By Edmund Pendleton.
THE KHEDIVE. By Maude Warren.
THE MAN AND THE BURGLARESS. By Payson Irwin.
THE OPENING NIGHT. By Al. Trahern.
THE POMPADOUR'S PROTEGE. By Kate Jordan Vermilye.
THE WRONG DOOR. By J. Duke Saxone.
WAS HE JUSTIFIED. By Orlando Kling.

STREET COWELL'S RETIREMENT.

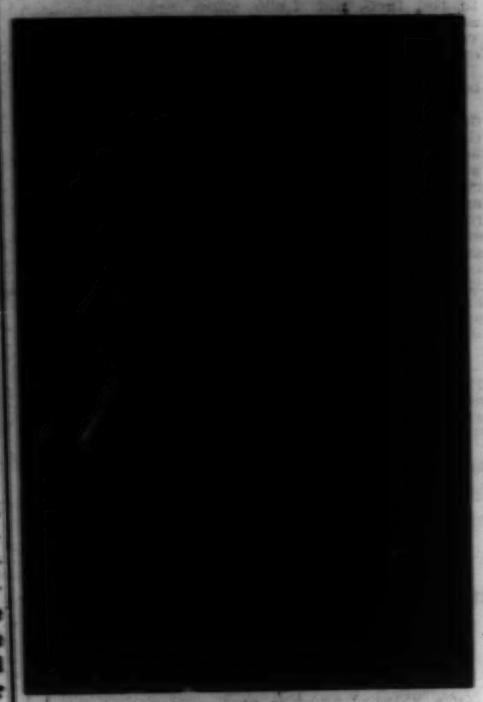


Photo by Elmer Chickering, Boston.

Sydney Cowell, whose work on the stage has been greatly admired by two generations of American playgoers, has joined the little company of retired actors and actresses in the Actors' Fund Home on Staten Island. Ill-health and increasing bodily weakness, against which she has battled bravely for a number of years, have at last conquered her spirit, and yesterday she took her place in the Home, a welcome guest, leaving behind her a record of many roles well played, of which any actress might be proud. Miss Cowell is a life member of the Fund and has ever been a warm supporter of that splendid institution. Now that her days of active service on the stage are over the Fund gladly opens the doors of the Home to her and she as gladly enters in.

Doubtless it will surprise many who have seen and known Miss Cowell to learn that her years number fifty-seven and that she has played almost steadily for nearly forty years. She was born in England and comes of one of the oldest of English theatrical families. Her grandfather was an actor and an owner of theatres; her father, Samuel Cowell, was a noted singer and actor in his day; through her paternal grandmother she is related to the famous Kemble and Siddons families, and she is a cousin of Kate Bateman and Burton Hill.

In 1864 Miss Cowell made her first appearance as Cupid in the burlesque of Ixion at the Prince of Wales' Theatre, in Liverpool. Then for several seasons she played at the Theatre Royal in Edinburgh, and later she went to London and at the Queen's Theatre there she appeared with much success in A Midsummer Night's Dream, Charles the Second, and other classic plays.

Miss Cowell came to America in 1871 with Charles Wyndham to play comedy roles in the Tom Robertson plays. Her Polly Eccles in Caste was accounted a particularly good impersonation, and so popular did she become that she was engaged, at the close of Mr. Wyndham's tour, to play leading comedy roles at Hooley's Theatre, Chicago. In 1876, after a long term at Hooley's and a season at McGuire's Opera House in San Francisco, she was engaged by Augustin Daly, and made her first appearances in New York with his company as Belinda in Our Boys. She was a member of the Daly company for three years. For the next three years she played at the old Park Theatre under the management of Henry E. Abbey.

In the Autumn of 1881 Miss Cowell joined the Madison Square Theatre company and appeared as Dolly Dutton in Hazel Kirke. She remained with the company for five years, playing in New York and on the road, and in 1886 she became the wife of Mr. Holmes and retired from the stage. After a few years away from the theatre, however, she returned again to her work and played almost steadily up to three weeks ago. During that period she played in support of Richard Mansfield, Mrs. Fiske, Robert Hilliard, Ethel Barrymore, and Grace George. Her last engagement, just ended, was with Miss George in Pretty Peggy, at the Herald Square Theatre.

Although Miss Cowell has given up her stage work forever it is by no means her intention to lead a life of idleness at the Home. She has won no little success in years past as a translator and writer of stories and poems, and she is looking forward to engaging more actively than ever before in her literary pursuits. She is, moreover, an excellent musician and delights in exercising her skill for the entertainment of others. And in addition to her several accomplishments she has a cheery, genial temperament that blesses by its sunshine all those who come in contact with her. By her retirement the stage has lost a much admired actress—but the Actors' Fund Home will be a sweeter place because of her presence there.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

H. B. D., Portchester, N. Y.: Send your letter to THE MIRROR and it will be forwarded.

S. H. L.: We do not know of the actor's present location.

N. H., New York: The Wizard of Oz was presented for the first time in Chicago at the Grand Opera House on June 16, 1902.

R. C., Albany, and R. S., Chicago: A letter in the care of THE MIRROR will reach the person of whom you inquire.

AL. W. FILSON, Elmhurst, Ill.: You no doubt might use "the name of a well-known and popular magazine" as a title for a one-act play and not be liable for damages. But why not invent a name of your own for your play?

F. ROSSETA, New York: "I am the owner of a manuscript play, purchased from the author and original owner, on which the copyright has expired. I have learned that the above play is being pirated. Have I any redress?" No. The copyright should have been renewed.

J. T., Cleveland, Ohio: The business offices of the managers you inquire about are as follows: Wagenhals and Kemper, Broadway Theatre Building, New York; Oscar Hammerstein, Victoria Theatre, New York; Daniel Frohman, Daly's Theatre, New York.

J. W. S., Brooklyn, N. Y.: 1. The Blaney Stock company in Newark is now in its second season, having opened in September, 1901. 2. We believe they play daily matinees at the prices you name. 3. The Lyceum Stock company is now in its eleventh season.

FRIEND OF THE MIRROR, Clarksburg, W. Va.: 1. A letter addressed in care of THE MIRROR will probably reach the person whom you mention. 2. The female members of the Fiddle-Dee-Dee company are Jessie Moore, Jane Bernard, Birdie Starratt, Lois Morton, Gladys Turner, Maude Venning, Ruby Hart, Amelia Sharpe, Grace Heyer, Orita Leathe, Grizelle Kingsland, Agnes Gordon, Anna Gorman, Azalia Anson, Belle Delmar, Estella Delmar, Anita Waldon, Grace Lee, Dottie Wing, Carmen Mayer, Phillis Mahr, Genevieve Ward.

THE USHER

The complete correspondence has been published of Henry Arthur Jones and Arthur Bourchier, on the one side, and the editor of the London *Times*, on the other side, with respect to the exclusion of the *Times'* critic from the Garrick Theatre on the first night of Mr. Jones' new play.

Mr. Jones accused Mr. Walkley, the dramatic critic, of personalities and innuendos and alleged that as the reason for barring him out. The *Times* editor contended that nothing in Mr. Walkley's dramatic articles or criticisms exceeded the limit of fair comment on the author and that no personalities had appeared. In the dozen letters published in the *Times*, constituting this correspondence, the sum and substance of the matter is this and nothing more.

The exclusion of critics from New York theatres has been so common of late that such incidents occasion no particular comment here. In London, however, where conservatism prevails, it is different, and the action of Mr. Jones and the Garrick management toward the *Times'* critic stirred up a tempest in dramatic and journalistic circles that is scarcely conceivable on this side of the ocean.

♣

In spite of the elements the Clara Morris benefit was a pecuniary success, and the proceeds were sufficient to more than meet the requirements of the cramped situation in which she found herself at a time when her home was in jeopardy. Now let something be done for Madame Janauschek!

♣

The chief asset of Daly's Theatre—its prestige—will not survive long under the conditions that prevail in shaping its present course. The Billionaire was enough to banish most of the traditions of the famous playhouse, while The Starbucks is likely to complete the work of iconoclasm. The bringing to what was once Broadway's leading theatre of a woolly moonshine drama that had been born on the stage of the popular price Dearborn Theatre, in Chicago, is one of those idiosyncrasies or blunders which the alleged powers that be are constantly exhibiting.

♣

Sometimes naming a theatre is as difficult as naming a baby. As a general thing, however, appropriateness is not the ruling element in the selection.

For instance, we have the Fifth Avenue Theatre, which is not on Fifth Avenue; the Empire Theatre, which is not Empire, although it may sometimes be empirical, and the Princess, which is asininely exotic; while scattered over the country there are hundreds of Grand Opera Houses and Academies of Music in which music is never heard except in the form of comic opera or musical comedy, and dozens of Bijou Theatres that are as big as barns.

When the question of naming their new theatre in Boston was reached by Messrs. Weber and Fields it was suggested to them that the Globe Theatre would be a good name and one that formerly was honorably identified with theatricals in that city. They adopted this cosmic title forthwith and the choice has met with great favor among Bostonians.

♣

Kirke La Shelle, not being able to secure a proper New York opening this season for Checkers—his new play, successfully produced in the West recently—has withdrawn it until the opening of next season. Arrangements have virtually been completed for its production late in August for an unlimited run at one of our largest theatres and one particularly adapted to the class of play to which Checkers belongs.

♣

Nixon and Zimmerman evidently misconceived the spirit of Philadelphians when they announced an extra matinee at the Chestnut Street Opera House for Good Friday. Public opinion expressed itself so strongly that the projected performance was abruptly abandoned.

♣

One of the members of the Theatrical Trust visited Cincinnati recently in the expectation of securing the Walnut Street Theatre in that city. It was sold—but not to the Trust. The present lessees, M. C. Anderson and Henry M. Ziegler, bought the property, and the theatre will be continued, as hitherto, in the circuit of Stair and Havlin.

♣

London evidently prefers the Ibsen of the social drama period. Miss Terry's production of The Vikings at the Imperial Theatre does not seem to meet the twentieth century requirements. The Vikings was one of Ibsen's early romantic plays, written before the evolution of his thought and method had taken place. The *Times* says that violence and sudden death are the chief characteristics of the story.

♣

A manager, who is noted for not paying his debts and who thrives on bankruptcy proceedings, met Joseph Weber recently and expressed his admiration for the cut of the new suit of clothes that the latter wore.

"Who is your tailor?" asked the manager.

Weber gave the name and address.

"I wish you would give me a letter to him," said the manager.

"I'll write him a letter about you," answered Weber quickly.

♣

The Jewel of Asia mess is not yet settled. Its affairs are in a muddled condition. The Pan-American Amusement Company is in the hands of a receiver: the receiver is generally understood to stand behind the manager of the Company; the receiver wants to sell the production for a small sum to two men who are his partners in various undertakings and the courts have not yet given the requisite permission. If the sale is allowed the creditors will receive but a small part of what is due them.

♣

In several of the obituary notices of Hillary Bell it was stated that at one time he was editor of the *Home Journal*. Morris Phillips writes that Mr. Bell never had held the post in question, which was occupied by himself, but Mr. Bell was his dramatic critic for a number of years.

♣

The Rochester *Democrat and Chronicle* notes that "the biggest successes at present in New York are The Earl of Pawtucket, Pretty Peggy, Sultan of Sulu, The Wizard of Oz, and The Prince of Pilsen—all produced by independent managers not connected with the Theatrical Syndicate."

CLARA MORRIS.

THE CLARA MORRIS BENEFIT.

The testimonial benefit to Clara Morris at the Broadway Theatre last Tuesday afternoon, under the management of Amelia Bingham, was in every way a success, despite the inclemency of the weather that deterred many persons from attending, and the fact that several of the players announced on the programme did not appear. The receipts exceeded $6,000—a sum sufficient to save Miss Morris' home at Riverdale from foreclosure sale and to provide comforts for her for many months to come.

The performance was opened by a brief address by the Rev. Andrew F. Underhill, rector of the church in Yonkers that Miss Morris attends, and who was one of the most enthusiastic workers in arranging the benefit. Following the address A. S. Witmark sang a number of songs, and then came the first play of the afternoon, Clyde Fitch's one-act comedy, Frederic Le Maitre, which was admirably acted by Henry Miller, Martha Waldron, and Miriam Bruce. Next came J. E. Dodson and Annie Irish, supported by Frank Goldsmith, Olive Wyndham, and Josephine Wyndham in Buckstone's comical old farce, A Kiss in the Dark. Agnes Booth and Boyd Putnam then presented Bronson Howard's comedy, Old Love Letters, in charming fashion. Joseph Haworth, supported by Gertrude Tidbal, Hugo Toland, Alfred Hickman, and N. E. Daignault appeared next in Augustus Thomas' sketch, A Man of the World. This was followed by the trial scene from The Merchant of Venice, with Minna Gale Haynes as Portia, Creston Clarke as Shylock, and the other roles in the hands of James L. Carhart, Fuller Mellish, J. J. Ryan, Albert Bruning, Thomas F. Tracy, Walter Pleugh, and Catherine Clinton. The last number was the balcony scene from Romeo and Juliet, played by Edward Harrigan and Mrs. Annie Yeamans precisely as they used to play it in Mr. Harrigan's comedy, Investigation. Between the several dramatic offerings songs were sung by Blanche Ring and Adele Ritchie. All of the players and singers who appeared, and particularly those who came out of their retirement from active service to aid Miss Morris, were received with great applause and several of them were obliged to respond to many curtain calls.

Perhaps the most interesting feature of the afternoon was the reading by Miss Bingham of a letter of thanks from Miss Morris. The letter was as follows:

To-morrow—when it will be too late—I will have bright ideas stamping up and down all over me, crowding my mind with lovely thoughts; but to-day I haven't a lovely thought in me; I am just one great big personified "thank you!"

It has often been said that in my early life, in my long professional climb upward, no hand was held out to help me—well, there is truth in that—but now that I follow the descending path surely no woman in the world ever had so many strong and gentle hands stretched out to steady and support her steps over a dangerous quicksand in the road.

Twice in my life I have suffered the pain and humiliation of undeserved blame—to-day I suffer the deeper humiliation of undeserved praise. From British Columbia to California; from Canada to Florida and all the great land between, come letters of encouragement, of prayer, of praise, but all written to that Clara Morris of the imagination. These writers speak of an actress whose power made her terrible as "an army with banners;" of a woman more bountiful than Mother Nature herself—a sort of cross between an uncrowned queen and a wingless angel. And when I read I draw the covers up to my cheek, turn to the wall and laugh a little, that no one may guess I am crying. You see, the contrast between the real woman and the imaginary one jars me—dreadfully!

All my life I have felt a sort of amused wonderment over the people whom I have seen casting their bread upon the waters and then anxiously awaiting its return in time for them to dine. What folly! I cried to myself, to expect such a return even after many days, and so I cast my small crusts far out with a good strong fling and gave them never a thought—no, not one! And the days and the months and the years have passed, and lo! here this wonderful day all my small crusts, grown into full, unbroken loaves, have returned to me from the waters of the past, and what is more, all spiced and sweetened by tender memories and kind words, and I stand abashed as one convicted with lack of faith.

When I lay prostrate, broken in body and pride, I wondered daily why I, who had shed such floods of tears over stage heroines, had no tears for myself? And then two hands were held out almost simultaneously, hands strong to help and warm with sympathy. One was that almost sisterly hand of dear Julia Arthur, the other was my honored Bishop's.

Then—oh, eternal feminine—then the storm broke and the tears fell! Why the third act of Camille had been a burning, dry Sahara in comparison.

And since then, look at these names high in the rushing, tearing business world—high in the social world! Look at these names high in the Church—at these names high in my own beloved profession! Look at the great journals that have spoken me more than fair, and think of the real kindness in those hearts that made it possible for such desperately busy people to turn a moment to help—just a woman, who has received a staggering blow! Do you wonder I am a personified "thank you?"

Will you, then, Miss Bingham, to whom I owe already so very much, will you give a message to all those generous people in the Broadway Theatre to-day? I mean it for every soul front and back, gallery to box, from star to call boy, and all that hard working force of carpenters, scene shifters, electricians, painters, property men, all! all! Please say that I wish that each person in that building, when placing their heads upon their pillows to-night, may say: "Without tormenting anxiety, Clara Morris will sleep peacefully to-night, by my aid, and she thanks me!"

Please say this, dear Miss Bingham, and may April be in all your hearts, and God bless us every one!

CLARA MORRIS.

Many messages from players and old admirers of Miss Morris who were unable to be present were received, and most of them inclosed checks. A cablegram from Sarah Bernhardt read as follows: "I would like to be there to personally express to you my admiration for your talent, and my sympathy for you. You are one of those who have honored our profession by the beauty of your life. I salute you with emotion and tenderness."

NEW THEATRES AND IMPROVEMENTS.

The new theatre which the Knights of Columbus have just completed at New Rochelle was dedicated with a fair on the evening of April 13.

The Pittsburg Opera House, Pittsburg, Pa., will soon be moved, altered and improved, the taking of a certain portion of its site for a street making necessary the alterations.

PERSONAL

Photo by Sommer, Philadelphia.

BOWLER.—Pictured above is Donald Bowler, who for the past two years has been leading juvenile with the James Neill Company, and who has been engaged by Mr. Neill for yet another season, which will open at Los Angeles, Cal., on July 19. During the time that Mr. Neill will spend abroad, Mr. Bowler, who has taken but two weeks' vacation in five years, will rest at his summer place near Gloucester, Mass.

EAMES-STORY.—Emma Eames-Story has so far recovered from her indisposition that she has announced her intention of participating in the benefit performance to be given Maurice Grau at the Metropolitan Opera House on April 27, under Mr. Grau's direction. Madame Eames will appear in the last act of Faust.

MANTELLI.—Madame Mantelli, beginning May 4, will give a series of twenty-five concerts in California. By permission of Maurice Grau she will be managed by Blanchard and Venter.

ARDECK.—Agnes Ardeck has changed the name of the play in which she has been starring from Mademoiselle Louise to Under the Royal Oak. Miss Ardeck sailed for Europe Saturday on the *Minneapolis*, and while in Paris will arrange for the costuming of her new play, which will also have elaborate scenery.

HAWTREY.—It is announced that Charles Hawtrey will again next season be seen in America, appearing in September at the Criterion Theatre in The Man from Blankley's. Henry Kemble, another English actor, will be a member of the supporting company.

FARREN.—Nellie Farren, the greatest favorite that the London Gaiety Theatre has ever known, and who retired from the stage some twelve years ago, on April 8 appeared on the stage of that theatre to greet the members of the many theatrical clubs who attended to do her honor. The theatre will soon be torn down, but a new Gaiety is being erected beside it.

CODY.—During the opening performance of Buffalo's Bill's Wild West Show at Manchester, England, on April 13, Colonel Cody's horse reared and fell on him, bruising him and spraining his ankle, but in spite of his injuries Colonel Cody appeared in a carriage at the evening performance.

RING.—Blanche Ring, who left the Jewel of Asia on April 11, was called upon to appear in the play at its opening in Philadelphia. Miss Ring, however, was unable to reach Philadelphia until after the performance had begun, and so did not assume her role until the second act.

JEFFERSON.—During his two-week engagement at the Harlem Opera House, which will begin May 4, Joseph Jefferson will appear as Rip Van Winkle, Bob Acres, Mr. Golightly and Caleb Plummer.

BARRETT.—While at Manchester, England, Wilson Barrett had a miraculous escape from death by poisoning from aconite, an overdose of which was by mistake of a chemist given him in a pill which he had taken for a cold. His illness, though severe, was of but a brief duration.

PENFIELD.—Roderic C. Penfield, who for the past season has been the dramatic editor of the *Mail and Express*, and who prior to that was the managing editor of *Harper's Weekly*, has taken the position of general business manager of a new illustrated weekly, the first number of which will be issued about the middle of May.

WINTER.—Charles Winter, elder brother of the noted critic, William Winter, died at his home in Cambridge, Mass., on April 11. He was seventy years old and was an accomplished musician.

DOCKSTADER.—Lew Dockstader was suffering from a severe attack of tonsilitis last week, but filled his engagement at the Harlem Opera House.

WAKEMAN.—Emily Wakeman, now playing in Little Lord Fauntleroy at the Casino, has been engaged by the Shubert Brothers to originate next season an important character role in the new musical comedy that Clyde Fitch has just completed for Fay Templeton.

AT THE THEATRES

To be produced at The Manhattan next week: THERE AND BACK, and THE MAN WHO BROKE THE CASTLE.....Princess.

Mrs. Osborn's Playhouse—The Point of View.

Play in four acts by Edith Ellis Baker. Produced April 13.

Caroline Thorncroft.....Fanny Cannon
Maitland Thorncroft.....Hiram Sherman
Winslow Thorncroft.....Edward M. Ellis
Mabery Thorncroft.....Edith Ellis Baker
Jessie Stiles.....Adelaide Keller
Dallas Henly.....Orlando Daly
Lawrence Thorncroft.....Robert Lett
Lawrence Brown.....Robert G. Vosper
Josephine Denby.....Agnes J. Porter
Amelie.....Mary Hampton
Henrietta Brown.....Edith Baker
Harlan Brown.....Ben Ben Ray
Dorothy Brown.....Jessie Turner
Nurse.....Viola Allerton

Edith Ellis Baker, an actress of considerable experience in various stock companies, and the author of a number of light comedies and sketches, came forward last Tuesday night at Mrs. Osborn's playhouse as the author and producer of and the chief actress in a new four-act drama entitled The Point of View. The circumstances in which the production was made were most trying. The stage was too small for the proper display of the scenery; the little theatre reeked, heretofore by the ghosts of the several plays that have died there, and so blank and miserable was the night that the audience was very small and very wet. Yet the play held the majority of the spectators until the final curtain fell at midnight, and there was during the course of the performance a deal of genuine applause.

The Point of View, as a dramatic structure, has many faults, but in consideration of the broad and deep meaning of the play, the sincerity that the author has revealed in every line, and the accurate picture that she presents of certain people and conditions of the times, these technical faults may be easily forgiven. Mrs. Baker has boldly undertaken to discuss a great American problem—neither a political problem nor a sexual problem—that has doubtless been often in the minds of the majority of thoughtful people. Few American playwrights of the generation have engaged in such a task. They have dealt with types and theatrical situations in the manner of the French dramatists, but they have steered clear of the great sociological questions. Mrs. Baker has followed the leanings of the modern German and Scandinavian dramatists, in whose work, however light, is to be found a vein of social philosophy—and she has utilized in her climaxes the clash of widespread and vital prejudices instead of building upon the motives of individual characters of her own creating. The play is dramatic, not theatric. Every person in the play acts according to his or her convictions, and every situation is inevitable.

The problem posed in The Point of View is whether or not the American of gentle birth or breeding living and thinking in the manner that obtained in New York among the better classes of fifty or even twenty-five years ago, can compete in any line of work with the vigorous, harsh, commercial American of to-day. Mrs. Baker argues that the crushing out of the gentler American characteristics by the pressure of present conditions is certain, but that during the crushing process the crude American of to-day will gain sufficient refinement from the American of yesterday to make the typical American of to-morrow a nobler man than the race has yet produced.

The virtues of the play, beyond its broad and strong philosophy, are its literary excellence, its well drawn characters, and its logical forward movement to the climax. Its faults are principally that it is in four acts when the plot requires but three; that several of the characters, not being properly brought into the main theme, are trivial and tiresome, and that points instantly understood by the auditor are dwelt upon in over-long speeches.

The story of the play is as follows: Marjory Thorncroft, descendant of a long line of cultivated, well-to-do, proud New Yorkers, finds herself the only practical and responsible member of a family consisting of her father, her aunt, and her two brothers, Lawrence and Maitland. The inherited fortune has decreased through the amiable carelessness of the father, and the family, living in a humble city flat, is endeavoring to keep up a semblance of dignity and refinement on a pitifully small income. Marjory is engaged to marry a young artist of good breeding named Dallas Henly. She realizes, however, that without her management the family would immediately go to ruin, and she breaks the engagement. In order to add somewhat to the slender income of the household she has rented one of the rooms in the flat to James Stiles, a Western cattleman and miner, who, having made a fortune in Alaska, has come to New York with the intention of spending a good part of it in tasting for the first time the joys of wealth. He is strong, crude, earnest and honest—a splendid representative of a very large American class. In the Thorncroft household he encounters an atmosphere of refinement that is quite new to him. He is strongly impressed and charmed with it. In Marjory he sees not only a pleasing woman but a representative of the strange and scarcely understood element that has appealed to the best of his qualities. In blunt fashion he asks her to marry him. The girl refuses the proposal scornfully. But presently Marjory realises that the hopes of her brothers for professional careers and the pride of birth of her father and her aunt will shortly perish unless the family income can be increased greatly. Therefore, hardening herself for the sacrifice, she places a note, accepting the offer of marriage, under Stiles' door.

The second act takes place six months later in the luxurious house that Stiles has built in New York. Marjory is now Mrs. Stiles; her brother, Lawrence, is in Leipsic studying music; her younger brother, Maitland, is at a military school, and her father and aunt are living in a fashion befitting their social position. Despite the kindness and generosity of her husband Marjory finds her position almost unendurable. In his every word and action Stiles offends her, and she finds herself obliged to defend him in his crudities to even those who exist upon his bounty. Stiles, meanwhile, has advanced greatly. He desires to be something beside a mere man of money, and has determined to enter politics. His wife opposes the plan on the ground that politicians are vulgar seekers after gain and notoriety. But when she learns that Stiles has a nobler aim—an aim to help his fellow men by better government—she begins to realise the worth of her husband, and she urges him to accept a proffered nomination for a State representative.

The scene of the third act is the old country place of the Thorncrofts on the Hudson. Stiles has restored the place to its former splendor and has re-established the family there. Marjory has found happiness—happiness marred only by the memory that at the outset she deceived the man she now loves.

At this point her girlhood lover, Dallas Henly, returns from a long stay abroad, and Stiles comes to understand for the first time that she married him for a reason other than love. The disclosure of the well-kept secret destroys the happiness of both.

In the last act, which is again in the Stiles home in New York, the battle between the old and the new American ends. A son has been born to the hero and heroine, and upon the hope for his future is based not only the reconciliation of the characters in the play but the explanation that the author offers of the problem that she has posed. Marjory and her family have come to a thorough appreciation of the admirable qualities of Stiles. He, on his side, has long recognized and profited by the culture of the Thorncrofts. But there remains the personal misunderstanding between the husband and wife—though each loves the other devotedly. Stiles, feeling that his presence brings only misery to Marjory, makes over all his property to her and prepares to go back to his old life in the West. Marjory, discovering his intention, puts aside at last every vestige of the small prejudices of her class by revealing her love, and upon the common ground which the warring factions have created the husband and wife meet, understand, appreciate and genuinely love each other.

Mrs. Baker, in her impersonation of the heroine, revealed as an actress the same mental alertness that was evidenced in her play. The greatest charm of her portrayal lay in her sincerity, that in the stronger scenes bordered on enthusiasm. To a degree she lacked tenderness, but she was ever sympathetic.

Alphona Bibber gave a splendid picture of James Stiles. Indeed it would be difficult to imagine the character or the type of man more perfectly represented. Edward M. Ellis, as the sweet, gentlemanly father, Winslow Thorncroft, was delightful in manner, bearing and speech. The other roles, almost without exception, were so well played that the performance was in perfect harmony from beginning to end.

Madison Square—A Fool and His Money.

Farce comedy in four acts by George H. Broadhurst. Produced April 14.

Percy Merrill.....Jameson Lee Finney
Jean Girard.....Arnold Daly
Richard Merrill, Jr.).....Sidney Herbert
Baron von Hinkelwitzer.....Adolph Jackson
Charles Hill.....Earl Browne
Samuel Barton.....Harry Gibbs
Sandy McPherson.....John S. Robertson
Briggs.....Charles Andrews
Eleanor Ashton.....Anita Bridger
Celeste Fauvere.....Mabel Dixey
Mrs. Curzon.....Brandon Douglas
Florence Kent.....Helen Mar Wilcox
Anne Hyslop.....Grace Hall
Rose Vartrey.....Harriet Hurst
Esmeralda.....May Vokes
Aunt Amelia.....Mrs. R. A. Eberle
A Maid.....Daisy Green

On last Tuesday night George H. Broadhurst's new farce, A Fool and His Money, was produced at the Madison Square Theatre, before an audience that crowded every available nook and corner of the little playhouse. Two minutes after the curtain rose the onlookers began to laugh mildly. The laugh, though mild, was genuine, and it soon began to develop in a fine crescendo to a more or less musical roar. The climax of the laugh came with the climax of the play, and after the final curtain fell the auditors performed a laughing epilogue as they passed out into the night. Beyond a doubt A Fool and His Money is a success.

Mr. Broadhurst's return to his old manner of comedy is a wise and a welcome move. His pen became rather too serious for the general public in The Last Chapter, and the farces that he has lately turned out under a nom de plume are at the other extreme. In A Fool and His Money he strikes the merry medium. The comedy is clean, sane, human, and immensely amusing. It is American in its wholesomeness; French in its vivacity—and it was written by an Englishman. To measure the play with that grim yard stick, the law of dramatic construction, would be to bombard a butterfly with a blunderbuss. Sufficient unto a farce is the fun thereto. And there is a deal of fun in A Fool and His Money.

At the outset the spectator makes the acquaintance of a happy-go-lucky young American named Percy Merrill, who during the absence in Europe of his father, a hard-headed man of business, is making the family palace in New York the scene of all sorts of high jinks—chiefly in the matter of gambling. Percy, who is even stiller and of even more joyous temperament than Mr. Van Bibber, has gathered around him a merry set of friends, male and female, all but two of whom care more for his purse than for him. One these two is Jean Girard, a French artist, whom he has befriended, and the other is Eleanor Ashton, a girl with a heart, from San Francisco. In the opening scene Percy is discovered entertaining his friends in regal fashion. They are gathered around a "parlor" roulette board, and the ivory ball is clicking alluringly in the wheel when Richard Merrill, the father, unexpectedly returns. He is properly shocked. Percy is indifferent—but perhaps naturally, considering that he is a rich young American—impertinent. The guests depart in haste, and the elder and the younger Merrill are left together for what promises to be a bad quarter of an hour. It is a bad quarter of an hour. Mr. Merrill, Sr., upbraids Mr. Merrill, Jr., for having spent thirty, forty or fifty thousand dollars in the year. Percy realizes his shortcomings—there is a really genuine and appealing touch in the farce at this point—and declares that he will leave his father's house and earn his own living for a year. The father regrets his harshness and begs Percy not to go, but the latter is game" and insists upon making the experiment, with the understanding that to the public it must appear that Merrill, Sr., has cast off Merrill, Jr., forever.

In the second act, which takes place on the golf links of a country club, Percy begins to experience the pangs of sudden poverty. The men and women who scrambled on him when he was a spendthrift now greet him with disdain. Not so, however, the French artist and the girl from San Francisco. The former is overjoyed that now Percy will come to live with him in humble lodgings. The latter feels at liberty to reveal her affection for him as she never has before. Percy begins to learn the value of friendship as well as the value of money.

In the third act, eleven months later, Percy and Jean are found in their cheap lodgings in a typical "rooms for rent" house in New York. With the aid of an oil stove and what remains of Percy's wardrobe they are keeping up appearances as best they can. Percy is working on an invention that promises great pecuniary gain. Jean is painting pictures that are never sold—now that Percy with his mythical art-loving friend does not purchase them. The act is a whirlpool of funny incidents and complications, but during its progress Percy gains ground in his love for Eleanor, Jean forwards his suit for the hand of Celeste Fauvere—and through the humorous antics of Esmeralda, a typical slavey, the crescendo laugh of the auditors rose to almost its highest pitch.

The fourth act occurs in the reception room of a New York hotel. Percy has received a large offer for his invention from his father and has an appointment to meet him in the hotel—though the father does not know that the inventor with whom he is to treat is his scape-grace son. Jean and Celeste, through the agency of Percy, decide to get married at once and are started off by the hero in search of an Alderman. This minor love affair brings Percy and Eleanor into closer touch, and the girl from San Francisco promises to marry the spendthrift-inventor-hero. The denouement comes when the father arrives to purchase the invention, and, finding that his son is the inventor, he gives the hero a cheque for a million or two, makes him his partner in business, and accepts Eleanor as his future daughter-in-law.

Jameson Lee Finney played the role of Percy in gay, vigorous, engaging fashion, making the character at once true to life and exceedingly amusing. Arnold Daly was remarkably volatile, genuine, and true to the French character as Jean Girard. Sidney Herbert, always artistic and capable, played Richard Merrill in exactly the right key. Adolph Jackson was a capital Baron von Hinkelwitzer, excitable, very German and very funny, and John S. Robertson was a gude braw Scot as Sandy McPherson.

May Vokes as Esmeralda, the servant, made the principal personal success of the performance. The role was much like her old one, Tillie, in My Friend from India, and though in a way her impersonation was a repetition, it seemed wondrously fresh, genuine and original. Miss Vokes has the splendid ability to crown her comedy with touches of pathos. She won more than "a laugh in every line," and beyond that, she gave a character study that was perfect in its drawing.

Anita Bridger played the heroine, Eleanor Ashton, in graceful, charming, sympathetic style. Brandon Douglas was a handsome, well-poised, extremely well-dressed Mrs. Curzon. Mabel Dixey played Celeste with delightful Parisian spontaneity and fervor. Mrs. R. A. Eberle as Aunt Amelia, a good soul from Keokuk, Ia., was true to the character and to the town from whence she came, and was very amusing indeed. The smaller roles were for the most part very well played, and the stage management was excellent.

Daly's—The Starbucks.

A character drama in four acts by Opie Read. Produced April 13.

Jasper Starbuck.....Theodore Roberts
Margaret Starbuck.....Louise Rial
Lee Starbuck.....Mary Shaw
Jim Starbuck.....Carleton Macy
Lije Peters.....Thomas Coleman
Tom Elliott.....Edward Mackey
Judge Elliott.....Frank Aiken
Mrs. Mayfield.....Lida McMillan
Kinchin.....William Visscher
Black Mammy.....Kate Bruce
Lee Spencer.....William Dills
Moze Blake.....William Evarts
Captain Johnson.....Fred Esmond
Foster.....Henry Bott

To be successful a character drama must have not only consistent and convincing characters, but these characters must as well be set forth in a consistent and convincing manner in order that they may attain the degree of emphasis necessary to impress upon the spectator and the auditor the peculiar points upon which it is intended that particular stress should be laid.

A character without a suitable setting is like a diamond mounted in brass. The setting without a convincing characterization is as a paste jewel mounted in gold. But when there is neither the distinctly drawn type nor the convincing surroundings, the jewel becomes practically worthless. And it is thus with The Starbucks, which has come from Chicago to tempt fate on Broadway.

It must not be inferred from this that the play is utterly impossible, for it is not. There is here and there a pendant of brightness and of pure wit that to a degree compensates. But considered as a whole the play is an almost perfect exemplification of the drama that reads well but plays poorly.

The Starbucks seems to have been constructed with little knowledge of stagecraft. It is essentially the work of a clever writer who forsakes his beaten path to tread a strange field, and the result is a weakly, inconsistent work.

The plays, laid along the conventional lines of rural melodrama, approaches at times to melodrama. But then, just as a "thrill" is expected, the climax does not appear and monotony resumes. Throughout the play this is repeated. There is no regard for dramatic structure or sequence. The plot is attenuated and its complications are so puerile that it is found necessary to utilize padding and repetition of situation to prolong the story until the going home time. Thus upon an almost invisible thread of plot are strung the characters who are, save in dialect, more or less consistent.

But the dialect is conglomerate. It savors at once of New York and New Orleans. In the mouth of one and the same person we get the nasal twang of the Maine Yankee and the soft drawl of the native of Tennessee. Members of the same family talk in different styles, with different accent and pronunciation. There are two negroes in the cast. No negro who ever dwelt in Tennessee would speak as they do, biting one word, drawling the next.

Theodore Roberts, as Jasper Starbuck, is virtually without localization in dialect, while Louise Rial, as his wife, approached the nearest to the dialect intended. And between these two were all manner of strange pronunciations.

The play tells of a Jasper Starbuck, a veteran of the war who resides in the mountains of Tennessee with his second wife and a daughter. Lije Peters, between whom and the Starbucks there exists a feeling of deep enmity, has resolved to marry Starbuck's daughter and, failing to do so, attempts to blackmail his neighbor by threatening to disclose the fact that Starbuck is operating an illicit whiskey still—though, be it added, solely for family consumption. Peters calls upon Starbuck at frequent intervals and on each occasion with virtually the same scene result. This scene, repeated, becomes monotonous indeed. Peters eventually secures an appointment as deputy sheriff and comes to Starbuck for a final understanding. Starbuck retaliates by striking him. Peters is about to shoot, but loses the cap from his weapon, and the curtain falls.

Starbuck is arrested and taken before the Federal judge at Nashville. At a private hearing he tells of himself and his still in such a way that the judge violates his oath of office and permits him to go. Whereupon it is told that Peters, who in making the arrest attempted to kill Starbuck, is ensnared in the meshes of the law, and thus is evil punished while justice triumphs.

Somewhat unusual love interests are revealed between the daughter of the Starbucks and the son of the judge, and between a society divorcée and a backwoods parson.

Had the piece not such a distinct localisation, Theodore Roberts' impersonation of Jasper Starbuck would have been excellent. He was bluff and virile, and the fact that he was not at all times convincing was due mainly to the inconsistency of his lines.

Louise Rial, who played the role of his wife, must be commended for excellent work, while Thomas Coleman as Lije Peters also deserves commendation. The Lou Starbuck of Mary Ryan was conceived charmingly and executed mainly in a pleasing fashion. Edward Mackey was acceptable as Tom Elliott.

Jim Starbuck, by Carleton Macy, seemed far too bucolic and unsophisticated to have won the affections of a woman of the type of Mrs. Mayfield, and thus his acting, as well as that of Lida McMillan, who played Mrs. Mayfield, was in a measure unconvincing. William Visscher was the partial object of applause from a boisterously friendly box party. His acting was fair in the role of Kinchin, a negro servant. The "black mammy" of Kate Bruce was exaggerated. William Dills and William Evarts in the roles of Lee Spencer and Moze Blake were largely responsible for the comedy of the piece, and their efforts to amuse were marked with success, for it was they who stood in the sunshine of Opie Read's wit. Frank Aiken as Judge Elliott, Fred Esmond as Captain Johnson, and Henry Bott as Foster were acceptable in minor roles. The piece had three settings, two of which were adequate while the third was not.

Irving Place—La Poupee.

Operetta in two acts from the French of Maurice Ordennau. Music by Eduard Audran. German version by A. M. Willner. Produced April 13.

Maximus.....Sigmund Kunstadt
Lancelot.....Edmund Loewe
Agnelet.....Hans Hersten
Balthasar.....Carl Delte
Benoist.....Carl Knaak
Basilius.....Christian Glassbeff
Baron Chanterelle.....Emil Alben
Loremois.....Rudolf Ander
Hilarius.....Emil Sondermann
Madame Hilarius.....Louise Alben
Alesia.....Mia Werber
Gudaline.....Hella Thornegg
Heinrich.....Henny Wildner
Pierre.....Rudolf Schwenke
Jacques.....Curt Brandt
A Notary.....Julius Voigt
First Doll.....Fritzi Sieder
Second Doll.....Ida Perry
Third Doll.....Migel Glassbeff

La Poupée, the two-act operetta by Ordennau and Audran, in which Anna Held appeared at the New York Theatre some years ago, replaced The Sweet Girl at the Irving Place Theatre last Monday night. The change was not for the better. The libretto of the revival seems antiquated beside that of its predecessor. Much of its humor lies in *risqué* lines, which have not gained in delicacy in their transformation from the French into a foreign tongue. The music is sometimes pretty and at times reminiscent, but on the whole it is characterized by a lack of color, which has a practical demonstration in the fact that the tunes pass in at one ear only to pass out directly at the other, without leaving anything lasting behind.

The burden of the performance rested upon Mia Werber as Alesia, and upon Emil Sondermann as Hilarius. Frl. Werber is physically suited to the role of the doll, and she added it not otherwise than it has been offered to us for years past both on the vaudeville and on the legitimate stage. As the girl of flesh and blood, the daughter of Hilarius, Frl. Werber was delightful. She was piquant and vivacious, and, as in her former role, a spirit of mischief shone in her eyes that a far more experienced man than the novitiate Lancelot, would find it difficult to resist. She sang well, and her singing was all the more engaging because, with but a single exception, that notable lessen, with but a single exception, that of Sigmund Kunstadt as Maximus, no one else in the company could sing.

Herr Sondermann extracted a wealth of humor from the part of the doll-maker. He was untiring in his efforts and it is no small compliment to him that his drolleries never tired his audience. His attempts to snore, in the last act, with the facial contortions accompanying them, were side-splitting. But for him and Frl. Werber it might have gone hard with the operetta.

Emil Alben as the Baron Chanterelle and Rudolf Ander as Loremois gave themselves over to horse-play and slap-stick comedy of the most elementary kind. Edmund Loewe acted the part of Lancelot well, but his singing left much to be desired.

The opera was well staged, particularly the last scene of the second act.

Grand Opera House—The Henrietta.

Stuart Robson made his last appearances as Bertie the Lamb, as announced, in The Henrietta, at the Grand Opera House last week, and delighted old friends and made new ones of the rising generation in this fine comedy of Bronson Howard's. The Henrietta, in fact, is refreshing after so much that is trivial and superficial in the form of comedy that has lately been seen, and the integrity of Mr. Howard's play is shown by the fact that it needs no touching up whatever to "bring it up to date." It is true to life in the aspects of life with which it deals, and may be played to a future generation as acceptably as it is played to-day. Mr. Robson is as amusing as ever as Bertie, and his sprightliness and assumption of the youthful spirit of the part are notable. He was well supported by Mr. Holt as Nicholas Van Alstyne, Mr. Mawson as Dr. Wainwright, Mr. Lane as the junior Van Alstyne, Mr. Leigh as Lord Arthur Trulawney, Miss Barry as Mrs. Opdyke, and Miss Mayo as Mrs. Van Alstyne.

Murray Hill—Pudd'nhead Wilson.

Frank Mayo's dramatization of Mark Twain's novel, "Pudd'nhead Wilson," in the offering this week of the Henry V. Donnelly Stock company at the Murray Hill Theatre. The audience yesterday afternoon received it with great favor and the principal members of the organization won many rounds of well deserved applause.

The play was well mounted and staged, the costumes were accurate and picturesque, and except for a general deficiency in the matter of dialect the players acted their unaccustomed roles in excellent fashion.

Edwin Holt played Pudd'nhead with fine dignity and feeling. His characterization was at times faulty, but it presented admirably the sentiment of the role. Laura Hope Crews displayed her versatility finely by playing Roxy in a thoroughly creditable manner. Charles A. Hutchinson was an excellent Chambers, and N. Sheldon Lewis was up to his usual high standard as Tom Driscoll. The other parts were in good hands. Next week, Miss Multon.

American—The Christian.

The Christian was again presented by the American Theatre Stock company last week before large audiences. About the same cast appeared as before, with Maurice Freeman as John Storm and Josaline Rodgers as Glory Quayle. Others appearing were: John Revold as Lord Storm, John Hewitt as Parson Quayle, Frank E. Jamieson as Father Lamplugh, Paul Scott as Archdeacon Wealthy, Robert Cummings as Lord Robert Ure, Bert Lytell as Horatio Drake, Charles Farrington as the Faro King, Robert Vignola as the Manager, Thomas Reynolds as Brother Paul, John Lane Cooper as the Commissaire, Laura Almonino as Polly Love, Julia Blanc as Mrs. Callender, Helen Campbell as Betty, Grace Mowbray as Nattie, Frances Innes as Lettie, and Helen Clay as Lina. The play was well presented and the players were well rewarded for their efforts. This week, More Than Queen.

Third Avenue—On the Stroke of Twelve.

W. B. Lawrence's company in On the Stroke of Twelve opened a week's engagement at the Third Avenue Theatre yesterday afternoon before a fair-sized audience. The play met with favor. Lamar Nea and Walter H. Crosby were good as Jack Rutledge and George Bainbridge respectively. Frederick Monley succeeded in the dual role of Henry Rutledge and Van Dyke. W. J. Montgomery was adequate as James Horton. Flora Fairchild as Jess Bainbridge, Alice Mortlock as Doris Rutledge, and Dora Booth as Maria Bergere were very well cast. The Moses Levi of Harry First, the Jasper of Harry Salmon, the Pat of Frank Carroll, the Warden Hawking of Walter Damage, the Keeper Dole of George Brooks, the Olson of F. A. Peters, and the Benson of Charles Goodrich were clever. The play was creditably put on. Next week, In the Shadow of Night.

New Star—Thomas E. Shea.

Thomas E. Shea played his annual engagement at the New Star Theatre last week, appearing as Gilbert Vaughan in The Pledge of Honor, Dr. Jekyll and Mr. Hyde in the play so named, and as Mathias in The Bells. These impersonations were all marked by ability and their variety allowed opportunity for a display of Mr. Shea's original and versatile methods. The supporting company was large and able and gave the star excellent assistance by their clever work, all three plays being well received. Henry Testa, J. I. Southard, John Wilson, J. E. Gilbert, Spencer Charters, J. J. Cassidy, and Charlotte Burkett were in Mr. Shea's support. The staging and accessories were adequate. The Child Wife follows.

Fifty-eighth Street—In Old Kentucky.

Jacob Litt's company in C. T. Dazey's perennial success, In Old Kentucky, pleased crowded houses. Bessie Barriscale, who was last season a favorite member of the Proctor Stock company, received a warm welcome from her admirers. She played Madge very cleverly. George Heath, W. T. Clark, George W. Deyo, Estella Dale, Florence Stover, and the pickaninny band found favor. This week Under Southern Skies is the attraction.

West End—Twirly Whirly.

Weber and Fields and their all-star company played a record-breaking week at the West End, of which Weber and Fields are now the proprietors. Standing room only and very little of that was the rule at every performance, and the managers and the members of the company were made to feel thoroughly at home.

At Other Playhouses.

MANHATTAN.—The Earl of Pawtucket passed the seventy-fifth mark with crowded houses. This bright comedy is every day increasing its already great popularity.

BELASCO.—The Darling of the Gods, with Blanche Bates, continues its success.

VICTORIA.—Blanche Walsh in Resurrection begins her last fortnight.

BIJOU.—Nancy Brown continues to draw well.

BROADWAY.—The Prince of Pilsen pleases.

MAJESTIC.—The Wizard of Oz runs on.

CASINO.—A Chinese Honeymoon nears the close of its run, while Little Lord Fauntleroy,

which is met at afternoon and morning performances, begins its second week.

WALLACK'S.—The Sultan of Sulu still holds popular favor.

EMPIRE.—John Drew in The Mummy and the Humming Bird begins a return engagement.

HERALD SQUARE.—Grace George in Pretty Peggy enters upon her fifth week.

CRITERION.—Charles Hawtrey still pleases in A Message from Mars.

WEST END.—Rose Melville in Sis Hopkins will fill a very successful week at this popular house, with Rose Melville in the title-role.

METROPOLIS.—Williams and Walker appear in In Dahomey.

SAVOY.—Henry Miller continues in The Taming of Helen.

GARDEN.—Everyman is the attraction.

GARRICK.—Annie Russell still appears in Mice and Men.

ACADEMY OF MUSIC.—The Suburban continues.

HARLEM OPERA HOUSE.—Conried's German company appears in repertoire.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The fair held by the Church Alliance at Copley Hall, Boston, proved to be both a financial and artistic success and was extended one day beyond the time first allotted. Perhaps the most pleasing feature of the week was the presentation of three miracle plays which, reverently and dramatically portrayed, proved to be highly impressive and instructive. Socially, as well, the affair was a brilliant success. On different afternoons Cecelia Loftus, Lillian Lawrence and Clara Bloodgood poured and the rooms were thronged with guests. Mrs. Langtry, unfortunately, was unable to attend the opening exercises, but sent a most cordial letter, which was read.

The following letter has been mailed to more than nine hundred Chaplains of the Alliance throughout the country:

Reverend and Dear Brother: Last year, by direction of the National Council, we issued an appeal to all our Chaplains asking them if they would preach on the Alliance and its aims on the last Sunday in April, and send us the offering (or least a portion thereof) for the support of our work. This year we ask your co-operation on Sunday, April 26, and if you will help our cause in the way proposed, kindly send us a postal to that effect, giving the name of Church, hour of service, and whether we may expect the offering. This will appear under our seal in the NEW YORK DRAMATIC MIRROR, where it will be seen by the entire dramatic profession.

Yours faithfully,
W. E. BENTLEY, Secretary.

The April reception of the New York Chapter will be held on the afternoon of April 30, from half past two until five, at the Church of the Resurrection (formerly the Holy Sepulchre), Seventy-fourth Street and Park Avenue, of which the Rev. Walter E. Bentley is rector. An excellent musical programme will be offered and refreshments will be served. Every member has the privilege of inviting friends.

NATIONAL CONSERVATORY PERFORMANCE.

The graduating class of the National Conservatory of Dramatic Art held a public rehearsal in Mrs. Osborn's Playhouse on Friday afternoon, the little theatre being completely filled with the friends and relatives of the young students. A very pleasing programme, comprising dancing, elocution and dramatic work was presented, and almost without exception the participating students revealed a gratifying ability.

The dancing, which was under the direction of Clara J. Morton, was exceptionally pleasing and was presented in several phases. The first was a minuet in which Misses Preston, Bacon, Burdick, Campbell, Laes, Gillen, and McEvers participated. Rhea Bacon and Veda McEvers also were seen in solo dances and both acquitted themselves creditably.

Owing to the fact that Mabel Robeson had been suddenly called from the city, her part in The Interview, a twenty minute dialogue, was assumed by one of the instructors. Louise Busleigh, who assumed the other role in the piece, is deserving of praise for an excellent interpretation of a cockney maidservant.

Too Wise to Woo Peacefully, an arrangement by F. F. Mackay of a scene from Much Ado About Nothing, was presented, Mr. Mackay taking the role of Benedick. Beatrice Burdick appeared as Beatrice and made a pleasing impression in the difficult part.

Lillian Preston and Rhea Bacon were seen in a dialogue entitled The Other Woman, which accorded both an excellent opportunity for emotional work. Miss Preston gave a wonderfully strong portrayal of her part, while Miss Bacon, too, attained a degree of excellence in a role that granted fewer opportunities, perhaps, than its companion.

The principal piece of the performance was Grace Livingston Furniss' three-act farce, The Jack Trust, in which was seen to advantage Samuel Colt, a member of last year's graduating class; Lillian Preston, Beatrice Burdick, Rhea Bacon, and Flora Campbell. The amusing play was well presented and evoked a deal of applause.

The music was by George Wagner and Miss Johnston was the pianist.

THE LAMBS' GAMBOL.

The Lambs Club gave its annual public gambol at Daly's Theatre on the afternoon of April 17. The affair was, as usual, very merry and the Lambs quite upheld their reputation for humor and revelry. The theatre was packed to the doors with friends, and every number on the programme was wildly applauded.

The programme began with an orchestral overture conducted by Victor Herbert. Clay M. Greene, Shepherd of the club, then spoke a word of welcome. He was followed by the "Anglo-African Minstrels." These minstrels were all English actors and the principal fun in their performance lay in its incongruity. The black faces combined with the decided English accent of the performers was most ludicrous, and when they sang the song, "My Own United States"—which was written by two Englishmen—the applause was tremendous.

The minstrels were followed by four short burlesques entitled A Yuletide Dream of Dooley's, Christmas on the Island, Crazy Pool, and The Benefit Rehearsal. All of these burlesques were distinctly Lamb-like, and to those acquainted with the theatrical gossip of the day were enormously amusing. Nearly all of the important players in the club took part in the performance. De Wolf Hopper came all the way from Harrisburg, Pa., to appear, and his songs were, as usual, received with uproarous applause. Altogether the afternoon was one of delightful foolery and was another great success to be credited to the Lambs.

SEEKS TO ENJOIN NATHAN HALE.

Counsel for Louise V. Pillet, widow of Charles S. Pillet, who with Samuel A. MacKeever wrote a play called Nathan Hale; or, The Martyr Spy of the Revolution, last week applied for an injunction to restrain the Greenwald Theatrical company from performing at the Columbia Theatre, Brooklyn, a version of the piece that she declares to be unauthorized, claiming $5,000 damages. A representative of Howe and Hummel opposed the injunction on behalf of Clyde Fitch, who wrote the play at the Columbia, giving it the name of Nathan Hale. Mr. Fitch's representative stated that while the name of the plays was the same, the courts had decided that a name might be used as long as there was no infringement in the text. Briefs will be submitted.

THE NATIONAL ART THEATRE MOVEMENT.

The American Dramatists' Club met and dined at Delmonico's on Sunday night, with Heinrich Conried as the guest of honor, for the purpose of discussing and forwarding the plan, broached some weeks ago, of establishing a National Art Theatre in New York. The attendance was large, and among those in the company were many men of consequence in the theatrical world. The speakers were all able men, thoroughly conversant with the subject in hand, and the result of the meeting was that before the evening was over a resolution, introduced by F. F. Mackay, establishing a permanent society, was carried, and all of those present enrolled themselves as members.

In the absence of Bronson Howard, President of the Dramatists' Club, J. I. C. Clarke, Vice-President, presided. After outlining the purpose of the meeting, Mr. Clarke read a telegram from Mr. Howard, in which the dean of American playwrights declared himself in thorough sympathy with the plan provided the right man could be found to manage the proposed theatre. The committee appointed in February to shape the idea and to reduce it to a practical basis presented its report, which was printed in a recent issue of THE MIRROR.

Mr. Conried, who had risen from a sick bed to attend the meeting, was introduced by Mr. Clarke, and spoke at considerable length in his usual vigorous fashion. In the course of his address he said:

The stage, the theatre, is educational, and therefore cannot be left to private enterprise. Portugal knows it, and Spain, Norway, Servia, even little Greece, insist on its maintenance. Public recognition of the stage would result in its elevation. One play cannot be more than a one-sided thing. A stage compelled to run one play for months or more cannot be educational. An educational theatre is a necessity without a changing repertoire to play upon all the emotions. The Shakespeare to glorify American civil virtues is yet unborn, or, if he is born, he lives in obscurity barred from a stage that cannot afford to stage his play.

Give me a National theatre, and I am sure that the American Shakespeare will write. This project cannot be accomplished in a year. We will be lucky if it be accomplished in six years, if the plan followed at the Comedie Francaise be followed. It could be established without great financial backing. The plan is simple. We shall be able to build such a theatre very easily. The assurance is given me by a very wealthy man that as soon as the plan is devised it will receive the requisite financial support.

According to my plan the house will contain a stage and sufficient facilities for elaborate productions in the way of scenery, costumes, and carpentry work. How much will it cost to maintain such a theatre? It will be admitted by all of you that $5,000 a week is a fair average of receipts of the commercial theatre. This divided into six days gives receipts of $800 a night, leaving $200 for matinees.

The National theatre would have a season of thirty weeks. It would produce ten plays in the first year, giving three weeks to one play, and so changing the audiences every eighteenth day. Then we can say to the people: "Will you be a subscriber and see every new performance?" The best society in New York city would attend.

We would get 3,000 people in New York city to subscribe $40 each for two seats in the orchestra, and that would provide a fund which, from my experience as a manager, I am sure would pay for the salaries. The second year we would change the bill once a week and within six years have the house so established that we could change it every night and have not 3,000, but 600,000 subscribers.

Mr. Conried's remarks were frequently interrupted by plaudits and cheers. The other speakers, who for the most part spoke chiefly in praise of the plan as it had been set forth in the report of the committee and elaborated by Mr. Conried, were Augustus Thomas, Sydney Rosenfeld, Charles Barnard, F. F. Mackay, and Wilton Lackaye.

Among the diners beside those already mentioned were Eugene W. Presbrey, Clay M. Greene, Joseph R. Grismer, Charles Hawtrey, James W. Harkins, Milton Nobles, A. H. Hummel, Victor Mapes, Oliver Doud Byron, William A. Brady, W. C. De Mille, W. J. Arkell, Prof. Charles Doremus, W. M. De Visser, Isaac L. Rice, Frederick E. McKay, Melville E. Stone, Edwin M. Boyle, Henry Miller, John R. Dos Passos, Henry D. Macdona, Colonel J. Foster Milliken, William McAdoo, and Franklin Sargent.

A LEAGUE ENTERTAINMENT.

Mrs. Amelia Weed Holbrook arranged and directed a delightful programme for the League dramatic meeting yesterday afternoon. The opening number was a well rendered piano solo by Hallett Gilberte, the composer, of Boston. Mrs. R. A. Purdy sang "Mavourneen" and "The Lass with the Delicate Air" in a voice of pleasing quality and with a sympathetic interpretation. Frances Miller accompanied. Master Webb Raum and Harriette Weems appeared in Plucky, the Wharf Rat, a sketch dramatized by Mrs. Holbrook from the serial story, "Plucky Small," and Edward Gaffney read "Waiting for the Mail" in a natural, humorous style and for an encore gave "The Fox Hunt" from The Shaughraun. Then was given a very charming sketch, also written by Mrs. Holbrook, and called A Common Sense Courtship, in which Howard Kyle did a clever bit of acting. Florence Smythe also added charm to the well written sketch. Mrs. C. B. Bishop recited several selections with good effect. At the business meeting on April 13 the following nominations for officers for the ensuing year were proposed and accepted: For Presidents, Mrs. Edwin Arden and Mrs. R. L. Fernandez. For Vice-Presidents, "Aunt Louisa" Eldridge, Mrs. W. G. Jones, Cora Tanner, Madame Cottrelly, Mrs. Mary H. Bancker, Amelia R. Shiff, Mrs. Susanne Z. Westford, Emily Rigl, Rosa Rand, Mrs. Kate L. Crystal, Mrs. Belle Gray Taylor, and Mrs. Gertrude Andrews. For Directors, Mary T. Stone, Mrs. Duke Murray, Mrs. Hattie Harms, Mrs. J. Stuart Smith, Mrs. Fred L. Ross, Miss Van Rechelle, and Mrs. Edwin Brandt.

MAY HISS IN THEATRE.

Chief Justice Brown, of the Municipal Court of Boston, has decided that a person may hiss a theatrical performance or an actor if he so desires, ruling that it is as just for a person to condemn as to applaud.

KENDALL AT THE SAVOY.

Ezra Kendall, who has been in town since the beginning of the season, appearing in The Vinegar Buyer, will be seen in that play at the Savoy beginning next Monday.

SAID TO THE MIRROR.

SALLIE STEMBLER: "It has been erroneously stated that I had remarried Eugene Canfield, from I was divorced some four years ago. I desire to contradict the statement."

OLIVER BYRON: "Floyd R. Briggs is pirating my piece called The Inside Track in Kansas."

ANNIE WARD TIFFANY: "In my part in Pretty Peggy I am called upon to say, 'Ah, me darling, you know I always had a weakness for Charlie.' I had been saying this line for twenty-four years, but now since I have received a final interlocutory decree of divorce with alimony, it is a question whether I can continue to speak this line with the same meaning and effect as heretofore."

E. F. CARRUTHERS, manager My Friend from India company (1): "In stating recently that My Friend from India had closed, you neglected to state that the company which terminated its season was company No. 2. Company No. 1 will remain on tour until May 30."

CHANNING POLLOCK: "Referring to THE MIRROR'S note on Margaret Mayo's twenty-four-hour play, permit me to call attention to the fact that the piece was completed actually in fourteen hours, and not in seven. This is not an impossibility. The ordinary comedy, as you know, contains about 20,000 words. Any newspaper man can dictate a column an hour, which means about 17,000 words in the period occupied by Miss Mayo. However, the proof of the pudding is in the eating, and Miss Mayo's stenographer actually accomplished the feat reported. I am not a playwright, but I am a newspaper man, and I am quite willing to wager $100 that I can dictate 20,000 words on any given subject between sunrise and sunset."

NEW THEATRE AT NEW ROCHELLE.

The new theatre at New Rochelle, N. Y., which was built by the Knights of Columbus, has been leased by James J. Armstrong for a long term. The house is finished, and will be opened on May 18, with Primrose and Dockstader's Minstrels as the attraction. Mr. Armstrong is now booking a strong list of attractions for this and next season, and has already secured some notable stars and combinations for the new playhouse, which is located in the most progressive city of its size in the vicinity of New York. New Rochelle is seventeen miles from the Grand Central depot on the line of the New Haven railroad.

ROBERT E. BELL SERIOUSLY ILL.

Robert E. Bell, the originator of the plan for building a sanatorium for consumptive actors in the West, is reported to be very seriously ill in Denver. He himself is a victim of consumption, and it is thought that the hard work that he has done during the past few months in putting forward the plan for the Home has caused his present illness. His chances for recovery are said to be slight. It is hoped that the members of the profession will enter thoroughly into the benefit scheme during the present week, thereby helping the cause and also cheering the man who originated and has done so much for the project.

NEW GREENROOM CLUB.

The Greenroom and Theatrical Business Men's Clubs went out of existence last week, uniting in the formation of a new organization to be called the New Greenroom Club, which will occupy the house of the old Greenroom Club at 139 West Forty-seventh Street. W. A. Brady has been elected prompter; Joseph Brooks, call-boy; George D. McIntyre, copyist, and William Harris, angel.

THE CHILD WIFE PRODUCED.

William T. Keogh presented a new melodrama by Charles A. Taylor, entitled The Child Wife, for the first time on any stage at the Lyceum Theatre, Wilmington, Del., on April 9. The performance was repeated on the two nights following. The play is said to have met with success and is said to be thrilling in its several scenes and climaxes.

MUSIC NOTES.

The People's Choral Union gave its annual public concert in the Metropolitan Opera House April 13. One thousand voices sang Hadyn's oratorio, "The Four Seasons," Director Frank Damrosch wielding the bâton. A competent orchestra also assisted. The quaint solo parts were sung by three New York singers, Shannah Cummings, Ellison Van Hoose, and Gwilym Miles.

A musical tea was given at the residence of Mrs. Henry Bradley Plant, 586 Fifth Avenue, on April 13 for the benefit of Stony Wolde Sanitorium. Those contributing to the programme were Madame Kronold, soprano; Amy Baker, reader; Sig. Guardabassi, baritone, and Hans Kronold, 'cellist.

Julian Pascal was heard in piano recital in Knabe Hall April 13.

A novelty in the way of musical entertainment was inaugurated at the Wanamaker stores April 14. Six separate concerts were simultaneously in progress. On the fourth floor Frank Damrosch and an orchestra of sixty pieces rendered a fine programme; the soloists were Charlotte Maconda, Gertrude May Stein, Ellison Van Hoose, and Gwilym Miles. In the annex Sam Franko conducted an orchestra with the same artists as soloists, and four smaller entertainments were given in different parts of the building.

Fielding Roselle, soprano, gave a concert in Carnegie Chamber Music Hall on April 16. She had the assistance of Lillian Littlehales, 'cellist, and Paul Ambrose, accompanist.

The Woman's String Orchestra on April 16 rendered an interesting programme in Mendelssohn Hall. Estelle Harris sang and Eugene Bernstein accompanied.

At the New York College of Music, April 16, Michael Banner gave a violin recital. Alexander Lambert, director of the college, assisted him.

Marguerite Stillwell gave a piano recital at the Waldorf-Astoria on April 16.

The Misses Preston directed a concert at the Waldorf-Astoria on April 17, introducing Mrs. Frederic Dean, contralto; Anna Vernon Dorsay, negro monologist; Louise Truax, whistler; Louise Webb, danseuse, and Edwin F. Barrow, tenor.

Sousa's Band opened its Paris engagement at the Nouveau Theatre Sunday night. A large audience of Parisians enthusiastically applauded the rather classical programme. The soloists are Arthur Pryor, trombone; Estelle Liebling, soprano, and Maud Powell, violinist. In two weeks the band will start on a tour of France, Belgium, Germany, and Russia.

The annual Feis Veoil Agus Seanachas, or song festival of the Gaelic Society of this city was held at Carnegie Hall on Sunday evening last in the presence of a large and representative audience of Irish and Irish-Americans, who thoroughly enjoyed the programme, which embraced selections from the masters of Irish music. The artists who appeared were Eva G. Coleman, Helen O'Donnell, Edward P. Johnson, John C. Dempsey, Edward O'Mahony, John Cheshire, Patrick Touhey, Bernard O'Donnell, and a band of harpers. Henry Magee was musical director. The affair was presided over by Hon. Morgan J. O'Brien and speeches were made in Irish by Major E. T. McCrystal and John Casey. A feature of more than usual interest was the singing of "The Star Spangled Banner" in Irish. The band of harpers under Mr. Cheshire's direction and the bagpipe playing of Patrick Touhey were warmly applauded.

AMATEUR NOTES.

The Comedy Club last week presented at the Carnegie Lyceum R. C. Carton's comedy, Lady Huntworth's Experiment. The presentation was given by a capable cast in which were Marie Huntington, Jacob Wendall, and Evert Janssen Wendall.

The Elite Comedy company, under the direction of Oscar F. Kern, gave a vaudeville performance at Assembly Hall, Frankford Avenue, Philadelphia, on April 15. Those who took part were Eli Hackman, Charles Foster, Archer Brothers, Louis Reeder, Frank Moran, Florence Kahn, Albert McCool, G. F. Lodge, and John P. Ryan.

The Williams College Dramatic Association, known as the Cap and Bells, will present Pinero's farce, The Magistrate, at the Carnegie Lyceum on Thursday evening.

The Triangle Club of Princeton University will on Saturday evening present The Mad Mullah of Miasmia at Carnegie Lyceum.

Patience and A Trial by Jury were cleverly presented by amateurs at the Metropolitan Opera House Saturday evening under the auspices of the New York Confederation of Women's Clubs for the benefit of the Trades School for Girls.

COMPANIES CLOSING.

Edgar Selden's Peck and His Mother-in-law company closed a season of thirty-five weeks at Youngstown, O., on April 18. The company will open its next season on Aug. 22.

The Mozart Symphony Club will close a season of twenty-seven weeks in Brooklyn on April 20, the organization having completed its twelfth transcontinental tour.

The Hunting for Hawkins company (Western), of which William Gray is manager, closed a season of thirty-four weeks at Milwaukee on April 18.

Lovers' Lane, on April 18.

Superba, at New Haven, Conn., on April 22.

Audrey, at New Orleans, La., on April 11.

James O'Neill will close his season in The Manxman early in May.

GOSSIP OF THE TOWN.

Photo by Hall's Studio, New York.

The above is a good likeness of Blanche Hall, who was selected as Robert Edeson's leading woman some weeks ago, replacing Mrs. Edeson. Miss Hall began this season as a star in Sweet Clover, going over largely the same territory as when featured in the title-role in Zaza under Frohman and Belasco, thus adding to her value as a road attraction. Half a season as a successful star on the road and the remaining half as the leading woman of one of the most popular stars in this country has made Miss Hall feel that she has accomplished the good results of two seasons' work since last August. Miss Hall will remain with Mr. Edeson until the close of the present season, May 2, when she will return to New York to arrange for next season, as Mrs. Edeson's health will no doubt permit her to resume her part in Soldiers of Fortune by August.

The Earl of Pawtucket celebrated its seventy-fifth performance at the Manhattan Theatre on Friday evening, and, as usual, the house was sold out.

William G. Stewart will produce The Bohemian Girl to-night in Stamford, Conn. The performance will be for the free scholarship fund of the American School of Opera.

A model of the interior of the Madison Square Garden as it will be arranged for the Dunn concerts was exhibited on Thursday at the studio of Arthur Voegtlin, the scenic artist. Elaborate decorations have been planned, including a Venetian setting at one end of the Garden and a deep lagoon whereon gondolas will ply to and fro. Boxes, wide promenades and floral arbors have been planned and the general effect is unique and beautiful in the way of such decorations.

A daughter was born to Mr. and Mrs. Albert Farrington (Marie Striker) in New York city on April 10. Mr. Farrington is a member of The Chaperons company, and Mrs. Farrington was formerly a member also of that organization.

Announcement was made last week of the marriage recently of Maude Odell and Thomas Cornelius Doremus, of New York. Miss Odell is now playing an engagement as star of the company at the Grand Opera House, San Francisco. After the close of her season she and her husband will make a journey in Europe.

A delegation from the World of the Unheard Playwright attended Wednesday's matinee of The Taming of Helen at the Savoy on the invitation of Henry Miller.

Elizabeth Marbury on Wednesday sailed for Europe.

Lillian Durham, of Murray and Mack's A Night on Broadway company, was married in St. Louis on April 10 to M. F. Maples, a non-professional.

Affie Warner, of Viola Allen's company, sprained her ankle one night last week while crossing the Brooklyn Bridge on her way to the Montauk Theatre. Though suffering great pain she has managed to appear at every performance, with her ankle encased in a plaster cast.

Although the Thursday afternoon's matinee of The Darling of the Gods at the Belasco Theatre had not been announced as a professional performance, more than four hundred stage folk attended.

Trant Fagan, the English actor, will give a dramatic recital of Othello at Mrs. Osborn's Playhouse on the afternoon of April 23.

Annie Irish sailed for England on the *Teutonic* on Saturday. She will remain abroad until July when she will return to begin rehearsals for the role of Iris in the production of Ben Hur, to be given at the New York Theatre in September. Her husband, J. E. Dodson, will appear as Simonides in the same production.

Twelve boxes have already been sold for the open air performance of As You Like It, which will be given on May 4 by Ben Greet's players on the South Field, Columbia University.

Henry Raeder is in New York.

Mrs. Maude A. Wright (Beryl Hope) has secured a decree of divorce from her husband, William H. Wright.

Mrs. Grace Williams has secured a divorce from her husband, Thomas Williams. The decree was granted in Chicago on April 15 by Judge Holdom.

A slight fire, which was extinguished without the aid of the department, occurred early Sunday morning in the dressing-room which Amelia Bingham had just vacated in the Princess Theatre.

Mrs. Edith Ellis Baker closed her season in her own play, The Point of View, at Mrs. Osborn's Playhouse on last Friday night. Lack of appreciation of the play on the part of the critics and consequent small business caused the closing. So distressed was the author-actress that she is now at her home in this city suffering from nervous prostration. She still hopes, however, to revive the play in New York before the close of the present dramatic year.

Josephine Cohan, of the Four Cohans, who has not been playing for several months on account of ill health, will return to her role in Running for Office next Monday night.

Frank Weston last week left for Colorado to personally superintend certain mining ventures in which he is engaged.

Ben Deane, who has been ill with rheumatism in Spokane, has rejoined the Arizona company.

Mr. and Mrs. William Sanford on April 29 will sail for an extended tour of England and the Continent.

Elmina Oldcastle has been engaged for the support of Dan Daly in John Henry.

Edward F. Rush and his wife, Maude Sloane, will sail for England on April 28.

Stanley Johns, the actor, is reported to be in a critical condition in Chicago from the effects of an overdose of laudanum which he took on April 14.

Carl Lautenschlager, a noted German stage constructor, has been engaged to remodel the stage of the Metropolitan Opera House. Herr Lautenschlager arrived in New York April 15, and will soon begin the changes which he purposes to make.

Annie O'Neil, widow of Harry C. Miner, has announced her engagement to marry Dr. Allen M. Thomas, a prominent physician of this city.

Barry Scanlon, light comedian with A Bunch of Keys, met with a serious injury at Torrington, Conn., on April 9. While doing an acrobatic fall he fell, struck a chair and cut his left eye so severely that two stitches had to be taken in it.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Eva Williams and Joe Tucker are making their final New York appearance as vaudeville entertainers this week in Driftwood. Culver's Cycle Loop, the latest sensation in the "loop" line, is seen here for the first time. The bill also includes the three Mortons, Fever and Shindler, Hal Godfrey and Company, Conn and Conrad, Parsons Brothers, LaVine, Cameron and Company, Ramza Cotfrelly, Hale and Francis, Murphy and Slater, Lucina, Merton and Dean and the vitagraph.

Tony Pastor's.

The Four Musical Cuttys head a bill that includes Prevost and Prevost, Jess Dandy, Post and Clinton, Mr. and Mrs. Stybbard, Tom Mason, Bell and Oliver, Edmund and Josie Evans, Robbins and Tremaine, Lotto and Dulle, Fred A. Duesworth, and the vitagraph. Roberts, Hayes and Roberts are an extra attraction.

Proctor's Fifth Avenue.

A Social Highwayman, with Minnie Seligman and William Bramwell in the leading roles, is this week's attraction. The cast includes Hugh Ford, Verner Clarges, Paul McAllister, George Edwin Bryant, George Friend, John Westley, Florence Reed, Anna Stewart, Margaret Keeler, Loretta Healy, and Ada Lovick. The cello numbers are A. O. Duncan, Terrill and Simms, Charlotte Dalmar, Burt Lennon, Nellie Florede, and the kalatechnoscope.

Proctor's Twenty-third Street.

Jessie Mae Hall and James A. Kiernan, both of whom have been well known for years, make their joint vaudeville debut in a musical comedietta, called The Opening Night, written by Al Trahern, with music by Lee Green Smith. Others are George Evans, Lortaser Johnstone and Caroline Cooke, Ferguson and Mack, Musical Johnstons, Garrity Sisters, Gorman and West, Davenport and Kelta, The Gagnoux, Leslie and Curdy, Fox and Summers, Al Reno's terriers and the kalatechnoscope.

Proctor's 125th Street.

A Modern Crusoe, by Sydney Rosenfeld, is this week's play, with Frederick Bond in the star part, assisted by Ned Howard Fowler, Edythe Rowland, Cecylle Mayer, Lillian Kemble, Eva Vincent, Charles M. Seay, Sol Aiken, William Cullington, Ernest C. Joy, H. Dudley Hawley, A. F. Buchanan, Duncan Harris and others. The usual vaudeville acts are introduced.

Hurtig and Seamon's.

The bill includes Dolan and Lenharr in Talking Chances, Joseph Maxwell and Company in The Five Chiefs, Elmore Sisters, Truly Shattuck, Parvis Brothers, Carleton and Terra, Mr. and Mrs. Harry Thorne and company, Grant and Grant, and the vitagraph.

Circle.

Henry Lee, in his impersonations of "Great Men, Past and Present," and Saharet, the dancer, are the stars of a bill including James J. Morton, Leona Thurber and her Bogie Boys, Ouri Family, the three Westons, Adonis Trio, Will F. Denny, the Chamberlains, and the vitagraph.

THE BURLESQUE HOUSES.

Dewey.—Weber's Parisian Widows are on view here this week.

Miner's Bowery.—The Imperial Burlesquers hold the boards.

London.—Harry Bryant's Burlesquers are the attraction.

Miner's Eighth Avenue.—The Brigadiers are holding forth at this house.

Olympic.—Weber's Dainty Duchess is this week's offering.

LAST WEEK'S BILLS.

Keith's Union Square.—Honors were pretty evenly divided between the headliners. The Florodora Sextette finished a second week, winning much approval. Hal Davis and Inez Macauley were seen in their immensely amusing sketch, The Unexpected, written for them by Edmund Day. Mr. Davis and Miss Macauley appear as a young engaged couple who have been forbidden to marry until they have enough money to keep the wolf barking several blocks from the door. A package arrives from India containing a bracelet that is supposed to have mysterious powers. The young man puts it to the test and it seems to work. He decides to use the charm and make a fortune by betting his last $500 on a 100 to 1 shot at the race track. He telephones to a friend at the track and sends the money by a messenger. The girl changes the name of the horse in the note that accompanies the money, and as she holds the bracelet her horse wins. A description of the race is supposed to come in over the 'phone and this idea offers unlimited opportunity for business of a capital sort. The trifle is played with exceeding briskness, snap and vim by both players, and they work up a climax that fairly brought down the house. Both Mr. Davis and Miss Macauley are clever and the work is so evenly divided that neither has a chance to score one point more than the other. They were recalled several times after the curtain fell. George Felix and Lydia Barry, who have not been seen here in some time, were warmly welcomed. Their act, The Vaudeville Craze, is as good as ever, and Miss Barry scored a hit singing "The Same Old Crowd" and other songs. Charlie Case was unusually successful with his monologue and kept the house in roars for over twenty minutes with his quaint anecdotes and witty remarks. Jess Dandy's parodies were hits, especially the ones on "Mr. Dooley" and "The Bamboo Tree." Frederick Leader and Marion Stanley were seen for the first time here in a sketch called Detained on Business, which is quite amusing. Jealousy and misunderstandings between a young married couple form the basis of the plot. A good deal of amusing business was introduced, which helped to make the skit interesting. Mr. Leader and Miss Stanley succeeded in their efforts and kept the house in fine humor. The familiar acts of Fred-erick Bowers and Mamie Reed Mortimer, and Lew Wells all scored. T. A. Murphy and Eloise Willard, in their ridiculous bit of nonsense, including the famous assortment of doughnuts, made a decided hit. Mr. Murphy's definition of a ravine is a great bit of word-twisting, and his delivery of it was followed with great interest. Reilly and Currier, Armstrong and Wright, Bissonnette and Newman, Younger and Younger, Lucy Monroe, Mlle. Laurella, and the moving pictures made up the balance of a fine bill.

Tony Pastor's.—Bailey and Madison, who are prime favorites with the Pastorites, made their usual hit, which means that the house was in convulsions during their act. Ed. F. Reynard, who has an act that contains more surprises than any six similar acts put together, was also completely successful. Mr. Reynard appears to be a progressive ventriloquist, which is a novelty these days. Those "cute" children, the Doherty Sisters, seemed to feel the necessity of making a final good impression prior to their departure for the land of the Boers, and they never danced with more energy than they did last week. They will be sadly missed and will be certain of a warm reception when they return. Willetta Whittaker, of Hill and Whittaker, again proved herself a very able singer of coon songs, and the banjo work of the team was highly appreciated. Mr. and Mrs. Harry Thorne, in their perennially successful farce, An Uptown Flat, scored again. They were ably assisted by Harry Clarke and Mattie Temple. Drawee did some very neat tricks. William Cahill introduced an original song called "On a Moonlight Night," which was immediately whistled with great glee by the gallery boys without any of the usual coaxing and pleading on the part of the singer. Parnell and Perry, Rice and Adams, Tommy and Laura Harris, the Hittenbs, Hood and Blenthen, McGee and Walsh, and the vitagraph were also in the bill.

Proctor's Twenty-third Street.—John and Emma Ray, after their long and successful run in the "legitimate" field, have returned to their first love and made their Manhattan reappearance last week in a farce called Casey, the Fireman. The sketch is almost an exact counterpart of Le Roy and Clayton's Hogan of the Hancock. The same misunderstanding, the same eating and drinking business, and the same methods of extracting laughs are used. That the act is very funny there is no denying, and the strange, original, far-fetched comedy work of John Ray brought the usual result. The audience doubled itself up and let out roars, guffaws, squeals and giggles of unrestrained delight. Contrary to the custom of such high-salaried stars, the Rays are not above doing an encore in one, using some of their old material, which seems new, as it has not been seen in the vaudeville houses in a long time. Kathryn Osterman was seen to great advantage in To-morrow at Twelve, Grant Stewart's one-act play, that has served as a vehicle for others but is splendidly suited to Miss Osterman, as she has good facial expression. George Lindemann was a capable assistant. Burton and Wakefield had a good assortment of old and new jokes. Lucilletta did some tricks on a tight wire and finished riding a wheel on an endless wire stretched around two wheels, the whole apparatus being illuminated. Musical Thor made a hit with his banjos and xylophone. He has a very handsome outfit. Emerson and Emerson, jugglers and hoop-rollers, were very crude and need to practice a long while before they can properly fill the place on the bill that they had last week. Katherine Miley sang some songs cleverly. Other turns were by Mooney and Holbein, Ed and Josie Evans, McDonald and Huntington, Lambert and Pierce, Bert Lennon, and the kalatechnoscope.

Proctor's Fifth Avenue.—The Face in the Moonlight, the good, old-fashioned melodrama, in which Mantell starred some years ago, was revived last week by the stock company. The scenery and costumes were good and the production ran very smoothly. William Bramwell as Jacques Ferrand scored heavily and Minnie Seligman made an artistic Lucille. Gerald Griffin played the man who is murdered in the prologue, and played with his usual finish. Mr. Griffin concluded his engagement with this company on Saturday evening. He has been very valuable and has played a wide range of parts with great success. Others in the cast were Florence Reed, Loretta Healy, Verner Clarges, Oscar Graham, George Friend, George E. Bryant, Andrew Stephens, Paul McAllister, John Westley, Ada Lovick and Julian Reed. Press Eldridge bobbed up for the eighth or ninth time this season. Virginia Levick sang and looked well. W. Lee Smythe did some marvelous jumping. Teddy Pelper, the Gagnoux, Teed and Lasella, Unita and Paul, and the kalatechnoscope were also in the olio. Business was large as usual.

Proctor's 125th Street.—Joseph Arthur's stirring play, The Cherry Pickers, drew big houses last week. Mr. Howard Fowler was a manly and forceful John Masarra, and Lillian Kemble as Nourmalee won the sympathy of the audience from the start. J. Eggerton played the heavy villain, Colonel Brough, with much strength. Sol Aiken was immensely funny as Brom, and Eva Vincent as the Irish widow was irresistible. The cast also included H. Dudley Hawley, Cecylle Mayer, Anne Stewart, Charles M. Seay, Arthur Buchanan, Duncan Harris, Hugh Ford, William Cullington, Al Roberts, Louis V. Owen, Carlton Levineas, Lester Davis, D. J. Brock and William Monk. A. O. Duncan, ventriloquist, and Ada Klein, a young mimic, were seen between the acts.

Huttig and Seamon's.—Eugene O'Rourke and company presented Parlor A with great success. Mr. O'Rourke, as jolly as ever, extracted no end of fun from his lines, and with the able assistance of Nellie Elting worked out the amusing situations to advantage. Genaro and Bailey scored heavily, their sketch taking even better than when shown here before. Miss Bailey sang several new songs that met with approval. They both have improved greatly in their dancing and the lively work at the finish won many curtain calls. Cushman, Holcomb and Curtis showed how their school looks during the Winter term. They have new songs and do excellently with them. Most of their jokes have been used before, but still are good laugh winners. James Richmond Glenroy kept the audience convulsed with laughter over his string of jokes and stories. The Four Cuttys were retained for a second week and their work met with emphatic approval. John Le Clair made a successful opening with his clever juggling. The Three Polos, acrobats; Browning Sisters, duettists, and the vitagraph filled out the bill.

Circle.—The Ten-Ichi Troupe of Japanese and Ned Wayburn's Jockey Club, two of the biggest and best headliners in vaudeville, received their customary tributes of applause. Mr. and Mrs. Burtchard, who will soon be on their way to South Africa and Europe to fill long engagements, scored heavily in their refined and pleasing singing act. They understand the meaning of the word "class," and their latest story of it hits their mark, which is decidedly above the average. Emma Carus, with her deep and melodious voice, was amazing enough to prettily cover a prima donna. Sydney Grant made his first appearance at this house and of course was as successful as usual. He has been kept busy in New York city during the greater part of the season. The silhouettes of Skinner and Morton, good singing by the Orpheum Comedy Four, contortion by the Wilsons, the tricks of Rosner, the talking horse, and new views on the vitagraph were other pleasing numbers.

The Burlesque Houses.

Dewey.—On Easter Monday this popular house was packed to suffocation with enthusiastic patrons and excellent business prevailed throughout the week. The attraction was the Brigadiers, the members of which presented an entertainment that met with great favor.

Miner's Bowery.—Rose Sydell's London Belles, including the Malvern Troupe, Washburn and Grant and other talented souls, drew good houses.

London.—The Tiger Lilies were in full bloom and had many admirers. De Onzo Brothers, Cooper and Reynolds and others made hits.

Miner's Eighth Avenue.—A Night on Broadway, with Harry Hastings and his "Hobby Doo" song kept large crowds in convulsions.

Olympic.—The uptown folks were highly delighted with Robert Manchester's Cracker Jacks.

DEATH OF ALICE MONTAGUE-WEST.

Alice Montague-West, one of the most popular women in vaudeville, died at Roosevelt Hospital in this city at 2 o'clock on Saturday afternoon last, after an illness of less than two days. She was apparently in the best of health and spirits up to Thursday, when she was suddenly stricken with an illness that developed into a hemorrhage of the brain, which caused her death.

Mrs. West was the wife of J. Boyer West, and with her husband formed the vaudeville team of Montague and West, refined musical comedy sketch artists. For twelve years they toured the country, appearing in the best vaudeville houses, and as a special feature with plays and combinations. Some of the companies they appeared with were Weber and Fields', Gus Hill's, Matthews and Bulger (two seasons), Twombly, Joe Ott and several others. Mrs. West retired at the end of last season. Her last appearance was at the Gaiety Theatre, Brooklyn, in May, 1902, with the Jolly Grass Widows company, of which she and her husband had been members during the season.

Mrs. West was born in Honolulu, of American parents, her father having been a sea-captain. Early in life she developed a great taste for music, and she was an accomplished performer on a great variety of instruments. She also had decided talent as a comedienne. She was extremely popular in and out of the profession, and had hosts of friends who will be sincerely sorry to hear of her death. The funeral took place from the residence of her sister in this city yesterday, and the remains were taken by her husband to his home in Lancaster, Pa., where they will be interred in the family plot. Mr. West has the sympathy of the entire profession in his bereavement.

ACTORS' HOME BENEFIT.

The annual vaudeville benefit for the Actors' Home, held at the Metropolitan Opera House on Sunday evening last, was a great success in every way. The house was crowded, and the long and interesting programme was applauded from beginning to end. The police regulation concerning Sunday concerts was enforced, and in consequence a number of performers who had volunteered could not appear. There were enough and to spare, however, and everybody got more than his money's worth. The programme included Lydia Yeamans-Titus, Williams and Walker, Eugenia Mantelli, James Thornton, Emma Carus, Press Eldridge, Lottie Gilson, Grand Opera Trio, Mrs. Alice Shaw and daughters, Mlle. Trojia, Josephine Sabel, Doherty Sisters, George W. Day, Elita Proctor Otis, Jess Dandy, James J. Morton, Marion Manola, Mr. and Mrs. Milton Nobles, the Four Cuttys, Clarice Vance, Lamar and Gabriel, Bellman and Moore, Meyer Cohen, Joseph Maxwell and company, Willis P. Sweetman, Eva Mudge, Florence Moore, Paul Dresser, Edith Helena, and many others. The music was under the direction of Maurice Levi, and Ted D. Marks acted as stage-manager. The returns are not all in yet, but it is likely that the net result will be between $4,000 and $5,000. The benefit was planned and carried out by a committee of which Tony Pastor was chairman.

ACTORS' UNION TO HAVE A BENEFIT.

The Actors' National Protective Union, No. 1, of New York, is to have a benefit entertainment at Grand Central Palace, on Saturday evening, April 25. The committee in charge consists of James L. Barry, Major Burk, Lew Morton, Andy Amman, John H. W. Byrne, Harry W. Morton, Al. Lubin, George Gallot, Billy Williams, Martin Dunni, Harry Henry, Charles H. Dawley, Patrick Kelly, Harry Carlon, Meyer Cohen, Harry De Veaux, R. C. Hart, Allen B. Williams, F. M. Eldridge, Sam Klein, Otto Steinert, Al. Von Tilzer, Tom Gillin, J. L. Lawrence, Charles Ludwig. There will be a big musical first part, with thirty-two end men, including Frank Cushman, Tom Lewis and others. Al Lubin has charge of the music. There will be souvenir programmes, and a ball will wind up the festivities.

TODY HAMILTON AN INVENTOR.

Tody Hamilton, the champion word-juggler of the world, the man who keeps the public informed in such glowing terms of the glories of the Barnum and Bailey circus, has invented a see-saw for children that has been put on the market and is meeting with a very large sale. In this enterprise he is in partnership with his brother, John W. Hamilton, and Allen S. Williams. The firm is already flooded with orders, and it looks as though the see-saw will make the genial "Tody" a permanent resident of that delightful thoroughfare known as "Easy Street."

LABOR MEN HONOR PLAYERS.

J. Aldrich Libbey and Katherine Trayer won an ovation at the Orpheum, New Orleans, on April 16 from the members of the various labor unions in the city. Mr. Libbey and Miss Trayer are members of the Actors' National Protective Union, and the compliment paid them by the New Orleans labor people was to show how thoroughly the efforts of the artists named in the cause of charity were appreciated. The theatre was filled with enthusiastic union men and the vocalists were cheered to the echo. They were presented with an immense basket of flowers.

CLOWN INHERITS A FORTUNE.

Spader Johnson, a clown attached to the Barnum and Bailey Circus, received a letter from a firm of solicitors in London last week, telling him that he is the heir to the estate of his maternal grandfather, who died recently in Hertford, England. Johnson saw his grandfather only once, and that was when the circus played Hertford and he hunted up the old gentleman and invited him to attend the performance. The estate is valued at $150,000, but the clown will not begin to enjoy it until his present contract with the circus runs out.

COLE AND JOHNSON'S CONTRACT.

Cole and Johnson, the song writers and comedians, are booked to open at Hammerstein's Roof Garden on June 1, and not on June 14, as a typographical error in last week's Mirror made it appear. These clever entertainers have played sixty-four consecutive weeks, and are booked solid until May 16, 1904. Their tour is under direction of M. S. Bentham, who also controls the vaudeville bookings of the Florodora Sextette and other big acts.

BIG BUSINESS AT THE CIRCUS.

The Barnum and Bailey Circus at Madison Square Garden continued to draw immense crowds last week. On Tuesday afternoon, in spite of the horrible downpour of rain, over 6,000 children from the various charitable institutions of the city were present as the guests of Mr. Bailey. The kids enjoyed the circus immensely, and their screams of delight encouraged all the performers, especially the clowns, to put forth their best efforts. The scenes attained by the arrangement of the circus last week of children, the tickets in sealed envelopes marked alphabetically, and the guardians had to settle complicated questions. The closing season will open in Brooklyn next week. "Tody" Hamilton has arranged that the weather will change for the better, so that the circus people will not have to wear furs while they are going through their performances.

VAUDEVILLE JOTTINGS.

Bert Davies, trap-drummer, joined Welch Mahoney Circus on April 5. Mr. Davies made the journey in connection that during the first rehearsal a box fell on his mother arrived. It contained a fine banquet robe, which was cut and eaten with great relish by the band.

Mitchell and Gordon, Dixon and Lang, and the Musical Holmans have signed with Charles E. Taylor's Big Exposition Minstrels for the Summer season. They will open the season May 18 on the Lone Island circuit.

The Gordon Sisters have developed serpentine dancing. Gordon has joined her old partner, Ben Mitchell, forming an Ely Little Rooney Quartet, after a separation of several years. They will do a character singing and talking act, and will be known as Mitchell and Gordon.

The Queen H. Adams Four began a Keith and Sunday tour at Dick's Theatre, Scranton, on April 20, playing A Country Tavern.

Tommy and Lewis Harris, who for the past fifteen weeks have been playing a stock engagement at the New Odeon Theatre, Baltimore, presented their new act at Proctor's last week and met with great success. They returned to stock this week for the rest of the season and will play vaudeville dates with their new act next season.

Reed and Reed, the rag painters, have succeeded their present act with some excellent new scenery and effects and can value two new pictures, somewhat out of the ordinary, which are meeting with appreciation.

Walter S. Downe, the merry manikin king, expects to have his magnificent new marionettic theatre at Rockaway open for inspection about May 15. Mr. Downe is to be sole manager and director for a term of five years, and leaves on vaudeville time of the greatest effects in marionettic ever seen.

The musical comedian, Mr. Gray, now styles himself "the tall tale teller, taking time taken to first quaver, trying to touch them to titter and to tickle them to terrible titillitation."

Vita Sutro, now Mrs. Archie H. Mills, wife of Manager Mills, of Hyde and Behman's, Brooklyn, has been very ill for the past few months. She underwent an operation a few days ago at the Brooklyn Hospital, which proved successful, and she is now rapidly recovering.

After a short trip West, Mr. and Mrs. Reichard will visit relatives in Toronto, Canada, for a few days, and will sail from New York on the "St. Paul" on June 10 for Southampton. After a short trip in Germany they will sail from Southampton for South Africa on July 4, remaining at the Empire Theatre, Johannesburg, for eight weeks, after which they will return to London and the English provinces for thirty-four weeks. They are playing their farewell engagement in New York at Tony Pastor's this week.

Emily Lytton and William Gerald, who are presenting Mr. Mac and It, by Edmund Day, made a big hit at Kansas City last week. One of the critics said the sketch was the most novel and correspondingly funny act that has appeared at the Orpheum for some time.

Mr. and Mrs. Ed. Moss will be seen in vaudeville again this Summer. Mr. Moss has just purchased a new sketch, entitled Quits, written by Ernest Lamson. Mr. Moss played Doctor in Alabama for four years.

Charles M. Connelly, the musical director and composer, made his debut as an entertainer at the Bedford Club, Brooklyn, last week.

Terrill and Simms, after a successful tour of the Proctor circuit and other first-class houses, will soon begin rehearsals of a new act, in combination with Cullins and Medell, with whom they have formed a partnership to do a big specialty. They have already received some flattering offers for the new act, which will be given an elaborate production.

Pentelle and Radcliffe have recently appeared with success in Peoria and Grand Rapids and are booked in the leading parks next Summer.

Eva Williams and Joe Tucker will star next season in a play called Molly Darling, under the direction of J. J. Rosenthal.

Emma Judd, the equestrienne, of the Barnum and Bailey Circus, had a narrow escape from death on Tuesday evening last. She was thrown from her horse and knocked senseless. She was attended by a physician and is now on the road to recovery.

E. D. Cox, of Smith, Doty and Cox, played Marks in Uncle Tom's Cabin recently in Detroit, at one hour's notice. He had neither seen nor played the part in seventeen years, but gave a very satisfactory performance.

Mrs. Harry W. Bartlett, after a very severe attack of typhoid fever, has been advised by her physician to cancel all immediate engagements, as it will be an utter impossibility to fulfill them. When she regains her strength she will appear in vaudeville with her husband in a novel specialty.

Sadie Dowling and Martha Bassah, known as the Mantee Sisters, have been engaged by the Great Lafayette to do their singing specialty, and are meeting with great success.

The employes of Shapiro, Bernstein and Co., the well-known music publishers, have formed an association. They gave a vaudeville entertainment and ball on Saturday evening last, at which several well-known performers appeared. The occasion was very enjoyable in every way and a tidy sum was added to the funds of the association.

The cutting order department of the Crucible Steel Company of America, composed of young men, attended the performance at the Avenue Theatre, Pittsburg, in honor of Valerio Bergere and co., who were playing there last week.

Marie Lloyd has recovered from her illness and is again appearing in England.

The enterprising manager of the Hotel Belleclaire, Milton Robloe, again delighted his patrons and their friends with an entertaining vaudeville bill on last Thursday evening. Robert Kent Parker sang two solos, revealing rich, pure, voice-quality, fine enunciation and artistic expression. Bartel and Bartel did a clever specialty. The little girl was very happy in her contribution to the act. Mercedes Lee assisted with her monologue. The Lady Book Agent. Jenny Edwards sang two soprano solos. Warren Keene gave a delight of hand performance. Strauss and Young appeared in a song and dance specialty. Gerald Delaney sang songs and the "Belleclaire Surprise" proved to be a sketch by the Premier quartette, entitled Uncle Silas, that was well received. Master Norman Robloe directed the affair in his usual manly fashion. Mrs. Robloe, looking very charming, was a clever hostess.

James E. Rome and Marguerite Ferguson will return East shortly and will open at the Orpheum, Kansas City, May 10. Mr. Rome has fully recovered from a serious illness, which confined him to bed for seven weeks.

Frank Hardiman, of Tony Pastor's, received a letter last week from Stuart, the male Patti, in which he reports that he has met with exceptional success in Vienna.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published on this list.

AMETA—Colonial, Cleveland, 20-25, Orph., Kansas City, May 4-9.
Adams, George H.—Dixie's, Scranton, 20-25.
Adonis Trio—Circle, N. Y., 20-25.
Alburtis—Arch St. Museum, Phila., 20-25.
Aldrich, Charles T.—London, March 9—Indefinite.
Almond, Tom—Temple, Detroit, 20-25.
Amy, Mlle.—Arch St. Museum, Phila., 20-25.
Anderson, Al. and Mamie—Palace, Boston, 20-25.
Aragon, Pepita—Orph., Kansas City, 20-25.
Armstrong and Wright—Keith's, Phila., 20-25.
Bard Brothers, Four—Avenue, Detroit, 20-25.
Barnes, J. H.—Park, Worcester, 20-25.
Barnes, Paul—Grand, Indianapolis, 20-25.
Barnes, Stuart—O. H., Chicago, 20-25.
Barr and Evans—Casto, Fall River, 20-25, Casto, Lawrence, 27-May 2.
Barrows-Lancaster Co.—Columbia, Cincinnati, 20-25.
Barry, Mr. and Mrs. Jimmy—Empire, Cleveland, 20-25.
Basile, Vito—Arch St. Museum, Phila., 20-25.
Beaque, Gustave—Haymarket, Chicago, 20-25.
Beane and Bellon—Orph., Los Angeles, 13-25, Orph., Kansas City, May 4-9.
Bell and Gilson—Proctor's, N. Y., 20-25.
Bellman and Moore—H. and S., Brooklyn, 20-25.
Bentley, Richard—Park, Worcester, 20-25.
Bingham—Palace, Boston, 20-25.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

"Headliners" at Proctor's 23rd Street This Week.

JESSIE MAE HALL & JAMES A. KIERNAN

Presenting the One Act Comedy Skit.

"THE OPENING NIGHT."

Under the direction of the author, AL. TRAHERN.

CHARLES DAY	James A. Kiernan
LUCY DAY	Jessie Mae Hall
THE MILKMAN	J. G. Brammall
THE SHOEMAKER	Charles Warren
THE BAKER	Daniel Tuthill
PROPERTY BOY	J. G. Brammall

Time—This afternoon. Place—58th Street, New York.

Press Dispatch

They Break Real Dishes.

ALBANY, April 13.—Jessie Mae Hall, the dainty comedienne, and James A. Kiernan, who played the principal comedy role in "Floradora" for two seasons at the Casino, New York, produced their new musical comedy skit at Proctor's Theatre to-night, entitled "The Opening Night" by Al. Trahern and scored unusual success. The "dish-breaking" scene created a sensation and their songs were loudly encored.

good news spreads

This item went everywhere.

They Break Real Dishes.

ALBANY, April 13.—Jessie Mae Hall, the dainty comedienne, and James A. Kiernan, who played the principal comedy role in "Floradora" for two seasons at the Casino, New York, produced their new musical comedy skit at Proctor's Theatre to-night, entitled "The Opening Night" by Al. Trahern, and scored unusual success. The "dish-breaking" scene created a sensation, and their songs were loudly encored.

Just What The Albany Papers said

THE ARGUS:

Vaudeville at Proctor's.

Bright, clean and pretty as paint can make it, with a beautiful new curtain, Proctor's cozy theatre looked yesterday as if it had been arrayed in gala Easter dress. Spontaneous applause followed the dropping of the new curtain, and many favorable comments were passed upon the subject, the exquisite lights and shades, and the artist who painted it. Jessie Mae Hall and James A. Kiernan won instant favor in their new musical comedy skit, "The Opening Night." Miss Hall was seen once last season as Simplicity Johnson in "Lover's Lane," and the audience was surprised to see the same dainty little lady in the character of the young wife, which she plays so admirably in "The Opening Night." Mr. Kiernan, who has just finished an engagement of nearly 600 times as Twaddle Punch in "Floradora," fried eggs and cooked coffee like a chef. The sketch is clever and Miss Hall and Mr. Kiernan may justly feel elated over the opening performance of the "Opening Night."

Jessie Mae Hall and James A. Kiernan play at the Proctor's Albany theatre this week, presenting a dainty new comedy skit in one act by Al Trahern, entitled "The Opening Night." Mr. James A. Kiernan has for the past two seasons played the principal comedy role of "Tweedlepunch" in Fisher & Ryley's production of "Floradora," having played this part 581 times at the Casino, New York. Mr. Kiernan also has the record of playing 602 performances at the Bijou theatre in 1894 and 1895 with Henry Dixey, these two runs possibly being the longest played by any one actor on Broadway in New York. Jessie Mae Hall last season played the part of "Simplicity Johnson" in William A. Brady's "Lover's Lane" when it was seen in Albany. This season she played the part of "Sheetser" in Rich & Harris's production of "Jim Studee." Miss Hall has a highly cultivated voice, singing in three octaves; her top note being B above high C.

Jessie Mae Hall

The dainty comedienne

James A. Kiernan

The clever comedian

address

Al Trahern 41-W-28th St N.Y.

THE TIMES-UNION

Proctor's Theatre.

Jessie Mae Hall and James A. Kiernan presented for the first time a new musical comedy skit in one act entitled "The Opening Night," which kept the audience in roars of laughter and applause. This little skit furnishes both Miss Hall and Mr. Kiernan with material to display their talents. They cook real eggs and make coffee during a rapid fire dialogue and eventually engage in a spirited quarrel, breaking real dishes. Their songs are heartily applauded and many who saw them last night will undoubtedly rest uneasy until they see 'em so clever people again.

PRESS-KNICKERBOCKER

A very large audience greeted the vaudeville bill at Proctor's last evening. The new curtain was admired by all. Jessie May Hall and James A. Kiernan head the program with their new musical comedy, "The Opening Night," and their clever work won for them encore after encore.

"The Opening Night," a bright little musical comedy skit in one act by Al Trahern, with Jessie Mae Hall and James A. Kiernan in the principal roles, was played for the first time. Unlike the general run of vaudeville acts, "The Opening Night" is novel in its construction and affords both Miss Hall and Mr. Kiernan splendid opportunities to display their respective talents. Their clever duets won hearty applause and the "dish breaking" scene at the close of the act created something of a sensation.

ALBANY JOURNAL.

A Hit at TONY PASTOR'S Last Week

TOMMY and LAURA HARRIS

In their New Act by GEO. TOTTEN SMITH.

ALMOST AN UNCLE.

First Open Time May 4th, 1903.

KOHL AND CASTLE CIRCUIT.

EDWIN LATELL

My Spring crop of gags is in full bloom. They relieve that "tired feeling." My Summer Park date-book is rapidly filling. Managers having open time please write at once.

Now Booking for Parks!

BAILEY AND MADISON

Hurtig and Seamon's, week 27. Address all agents.

J. A. MURPHY AND ELOISE WILLARD

The Sky Scrapers of Conversational Comedy.

Now booking Parks. "Have a Doughnut?"

Mr. and Mrs. Swickard

April 20—Proctor's, New York.
" 27—Orpheum, Utica.
May 4—Colonial, Cleveland.
" 11—Avenue, Detroit.
" 18—Olympic, Chicago.

Off for Europe, June 10, 1903.
Time all filled till June 30, 1904.

J. ROYER IDA

West and Van Siclen

MUSIC AND COMEDY.

Always a success

A NOVELTY!

4 RIANOS

This week, Bon Ton, Jersey City, N. J.

Agent, JO PAIGE SMITH. Western Rep., EDWARD SHAYNE.

JAMES RICHMOND GLENROY

The Man with the Green Gloves.

Hurtig and Seamon's, last week. Duquesne, Pittsburg, next week.

The King of Ireland.

JAMES B. DONOVAN

I am now working alone in one, and my monologue is meeting with much success. The audiences have been very kind and have put in the laughs just where I expected them.

RASTUS and BANKS

A supple son of Ham and a charming Creole belle in a snappy specialty called

"THE MAJOR AND THE MAID."

Engaged as a special feature week of April 27th with The Two Sisters Co. Hyde and Behman's May 4th. For address, 200 W. 38th Street, New York, or all Agents.

FREDERICK LAUDER AND MARION STANLEY

In the refined comedy sketch.

DETAINED ON BUSINESS.

Just finished Keith Circuit.

Doubled Hit Everywhere.

POLI'S, NEW HAVEN, THIS WEEK.

Address MR. JO PAIGE SMITH, St. James Bldg., New York.

BERT HOWARD AND LEONA BLAND

Now playing for Mr. Orpheum, closing the show last week at Kansas City, is one of our old fests. "I'd we do we?" As usual, I have to talk about ourselves, but, old chap, it was another color picnic victory. Manon was right about it, but he certainly is a back number now, for I still remain to before, the original cut up on the plate. I believe prosper for a while, then they drop out, and the orig nal is stronger than ever. But I must not get sentimental, it is not becoming.

Orpheum, Omaha, this week. Kohl-Castle Circuit, April 27 to May 11, inclusive.

THIS WEEK SPECIAL ENGAGEMENT WITH THE AMERICAN GENTLEMAN CO.

MASTER ROBERT HARRINGTON

At the Columbia Theatre, Newark, N. J. THE Boy Singer. Next week, Lion Palace, N. Y.
Opening Keith Circuit May 11. Address all agents or 125 WEST 42nd ST., NEW YORK.

THE COMEDIAN,

James J. Morton

Will labor along till week of June 1, when I will loaf around Atlantic City for four weeks and then skook out to California. Oh, yes! I am doing very nicely—and satisfied. Satisfaction is the secret of perfect contentment. *OH, SHUSH!*

Boyd, W. A.—Howard, Boston, 20-25.
Brighton, Four—Marquam Theatre, Portland, Ore., 22-25, Tacoma Theatre, Tacoma, 24, 25, G. O. H., Seattle 26-28, Victoria, B. C., 29, Nanaimo 30, New Westminster May 1, Vancouver 2.
Brooks Brothers—Keith's, Boston, 20-25.
Brothers Martine—Arcade, Toledo, 20-25.
Brown and Nevarro—Rubin, Springfield, Mass., 20-25.
Brown Brothers and Wright—Howard, Boston, 20-25.
Brown Bros.—Orph. & Empire, Paris, 20-25.
Bruce and Bell—Avenue, Detroit, 20-25, Olympic, Chicago, 27-May 2.
Brunette, Madeline—Palace, Boston, 20-25.
Bunth, Mr. and Mrs. Jack—Haymarket, Chicago, 20-25.
Burns, Mary and Teller—Schintzsburg, South Africa, May 2—indefinite.
Burke Musical Duo, Rastable, Syracuse, 20-25.
BURNHAM, LILLIAN—Orph., Omaha, 27-May 9, Orph., Kansas City 4-9.
Burnside—Park St. Bijou, Phila., 20-25.
Byron, Harry—Music Hall, Schenectady, 13-25, Hyde's Museum, N. Y., 27-May 9.
Burton and Brooks—Olympic, Chicago, 20-25, Haymarket, Chicago, 27-May 2.
Bush and Gordon—Olympic, Chicago, 20-25.
Bush, Madeline—Haymarket, Chicago, 20-25.
Cahill, William—Avenue, Pittsburg, 20-25.
Caldwell, Anna—Arcade, Toledo, 20-25.
Callahan and Mack—Shea's, Buffalo, 20-25.
Carlin and Reeves—Poll's, New Haven, 20-25.
Carroll and Clarke—Howard, Boston, 20-25.
Carroll, Johnnie—Columbia, St. Louis, 20-25.
Carlton and Terre—H. and S., N. Y., 20-25.
Carmen Sisters—Howard, Boston, 20-25.
Carson and Willard—Hopkins', Louisville, 19-25, Hopkins', Memphis, 26-May 2.
Carter-De Haven Trio—Avenue, Detroit, 20-25.
Chamberlain, The—Circle, N. Y., 20-25.
Charles—Howard, Boston, 20-25.
CLARKE, WILFRED AND CO.—Shea's, Buffalo, 20-25, Orph., Utica, 27-May 2.
Clayton, Jessica and Jasper—Empire, Bradford, 20-25, Empire, Leeds, 27-May 2.
Clement, Clay and Co.—Hopkins', Louisville, 19-25.
Coley and Fay—Colonial, Cleveland, 20-25.
Cole and Albee—Marquam Theatre, Portland, Ore., 22-25, Tacoma Theatre, Tacoma, 24, 25, G. O. H., Seattle 26-28, Victoria, B. C., 29, Nanaimo 30, New Westminster May 1, Vancouver 2.
COLLINS AND JOHNSON—Grand, Indianapolis, 20-25, Columbia, Cincinnati, 27-May 2.
Collins and Hart—Shea's, Buffalo, 20-25.
Collins and Mosher—Bijou, Baltimore, 20-25.
Columbia Trio—Bastable, Syracuse, 20-25.
Cook and Gaston—Keith's, N. Y., 20-25.
Cook and Stevens—Keith's, Phila., 20-25.
Cook and Lorenz—H. and S., Brooklyn, 20-25.
Corradini's Animals—Proctor's 23d St., N. Y., 20-25.
Cotton, Al.—Empire, Johannesburg, S. A., 20—indefinite.
COYNE AND TENNYSON—Orph., Omaha, 20-25, Orph., Kansas City, 27-May 2.
Crane and Mack—Keith's, Boston, 20-25.
Crane Brothers—Casto, Fall River, 20-25.
Crane, Will—Box Car, Jersey City, 20-25.
CRISTADORO'S SISTERS—Empire, Johannesburg, S. A., 20—indefinite.
DALY AND LEONARD—H. and S., N. Y., 20-25.
Dandies and Nichols—Empire, Columbus, O., 20-25, Empire, Toledo, 27-May 2.
Davis, James Francis—Empire, Columbus, O., 20-25.
Davis, T. Nelson—Grand, Greenhaven, 1-30.
Davis, Daisy—Arcade, Toledo, 20-25.
Delmore, Slingsby—Proctor's 5th Ave., N. Y., 27-May 2, Proctor's, N. Y., May 4-9.
Denny, Sam—Empire, Baltimore, 20-25, Washington 27-May 2.
Dooley, Mattie—Cook, Rochester, 20-25, Shea's, Buffalo, 27-May 2.
De Mont, Matilda—Cook, Rochester, 20-25.
Dennis, A. O.—Proctor's 5th Ave., N. Y., 20-25.
Dunworth, Fred A.—Proctor's, N. Y., 20-25.
Dupre and Dupree—Temple, Detroit, 20-25.
Dutton, Richard—Orph., Omaha, 20-25.
Dyson, The—Nicholson, Boston, 20-25.
Ebert and Rose—Nelson, Springfield, Mass., 20-25.
Edward, Foreman Trio—O. H., Chicago, 20-25.
Edwin and Norton—Proctor's, Newark, 20-25.
Elliston, Pryor—Proctor's 125th St., N. Y., 20-25, Proctor's, Newark, 27-May 2.
ELLSWORTH SISTERS—H. and S., N. Y., 20-25, Proctor's, N. Y., 27-May 2.
Ellis, Charles T. and Co.—Box Car, Jersey City, 20-25.
Ellsworth and Burt—Bastable, Syracuse, 20-25.
El Sidelo, Fred—O. H., Chicago, 20-25.
Emerson, Nellie—Bijou, Baltimore, 20-25.
Emmett, Mack J.—Marquam Theatre, Portland, Ore., 22-25, Tacoma Theatre, Tacoma, 24, 25, G. O. H., Seattle 26-28, Victoria, B. C., 29, Nanaimo 30, New Westminster May 1, Vancouver 2.
Emmons, Cameron and Emmons—Duquesne, Pittsburg, 20-25.
Empire City Quartette—Empire, Indianapolis, 20-25, Standard, St. Louis, 27-May 2.
Ercie Family—Grand, Indianapolis, 20-25.
Esmeralda Sisters—Orph., New Orleans, 20-25.
Evans, Edward and Josie—Proctor's, N. Y., 20-25.
Evans, George—Proctor's 23d St., N. Y., 20-25.
Evans, May—Casto, Fall River, 20-25.
Everett Sisters—Olympic, Chicago, 20-25.
Fadette Orchestra—Portland Theatre, Portland, 20-25.
Farnum Brothers—Keith's, N. Y., 20-25.
Fever and Shocker—Keith's, N. Y., 20-25.
Faust Trio—Portland Theatre, Portland, 20-25.
Fay, Ellis—Avenue, Pittsburgh, 20-25.
Fazzolla and Radcliffe—Smith's O. H., Grand Rapids, 20-25.
Ferguson and Mack—Proctor's 23d St., N. Y., 20-25.
Fields and Whalen—Poll's, New Haven, 20-25.
Fields, Fanny—Tivoli and Oxford, London, 13-May 25.
FIELDS, W. C.—Orph., San Francisco, 13-25, Orph., Los Angeles, 27-May 9.
FILSON AND ERROL—Columbia, St. Louis, 20-25, O. H., Chicago, 27-May 2.
Fisher and Carroll—Orph., Kansas City, 20-25.
Fiske and McDonough—Proctor's, N. Y., May 4-9.
Fitzgibbon-McCoy Trio—Young's Pier, Atlantic City, 20-25.
Flood Brothers—Keith's, Phila., 20-25, Keith's, Boston, 27-May 2.
Florida, Nellie—Proctor's 5th Ave., N. Y., 20-25.
Florodora Sextette—Keith's, Boston, 20-25.
Fox and Summers—Proctor's 23d St., N. Y., 20-25.
Fox, Will H.—Grand, Indianapolis, 20-25.
Fox, Madge—Avenue, Detroit, 20-25.
Foy and Clarke—Orph., Omaha, 20-25.
Franklin, Irene—Keith's, Boston, 20-25.
Fred Brothers and Burns—Keith's, Phila., 20-25.
Frey and Fields—Box Car, Jersey City, 20-25.
Freyde Brothers—Orph., Omaha, 20-25.
Friend, William and Co.—Orph., San Francisco, 19-May 2, Orph., Los Angeles 4-11.
Fulgora—Casto, Fall River, 20-25.
Fuller, St. George—Empire, Hoboken, 20-25.
Gagnoux, The—Proctor's 23d St., N. Y., 20-25.
Galletti's Monkeys—Orph., Brooklyn, 20-25.
Gardner and Vincent—Orph., Los Angeles, 13-25, Orph., Omaha, May 4-9.
Garrison, Jules and Ella—Bastable, Syracuse, 20-25.
Garrity Sisters—Proctor's 23d St., N. Y., 20-25.
George, Charlotte—Shea's, Buffalo, 20-25.
Genaro and Bailey—Colonial, Cleveland, 20-25, Avenue, Pittsburg, 27-May 2.
Geyer, Ted and Tote—O. H., Chicago, 20-25.
Gillett's Dogs—Keith's, Boston, 20-25.
Gladstone, Lotta—Olympic, Chicago, May 4-9, Haymarket, Chicago, 11-16.
Glinserettis, 8—Avenue, Pittsburg, 20-25.
GODFREY, HAL, AND CO.—Keith's, N. Y., 20-25, Empire, Hoboken, 27-May 2.
Golden Gate Quintette—Colonial, Cleveland, 20-25.
Goldin—Portland Theatre, Portland, 20-25.
Gorman and Ford—Ellenville, 20-25, Monticello, 27-May 2.
Gorman and West—Proctor's 23d St., N. Y., 20-25.
Grant, Sydney—Empire, Cleveland, 20-25, Avenue, Pittsburg, 27-May 2.
Grapewin, Charles E., and Co.—H. and S., Brooklyn, 20-25.
Greenwood, Bessie—Orph., Brooklyn, 20-25.
Guyer and Daly—Empire, Hoboken, 20-25.
Hale and Francis—Keith's, N. Y., 20-25.
Hall, Artie—Casto, Fall River, 20-25.
Hall, Jessie May—Proctor's 23d St., N. Y., 20-25.
Hall, Pauline—H. and S., Brooklyn, 20-25.
Halley and Fuller—Keith's, Phila., 20-25.
Harding and Ah Sid—Orph., New Orleans, 20-25.
Hanson Brothers—Arch St. Museum, Phila., 20-25.
Hanvey Trio—Haymarket, Chicago, 20-25.
Hanlon, May, and Co.—Olympic, Chicago, 20-25.

VAUDEVILLE.

VAUDEVILLIANS Before You Play at Atlantic City, Be Sure You Know Howard.

THE INTERNATIONAL REclame BUREAU,

29 Cheshire Street, Piccadilly Circus, London, Eng.

Will arrange a tour for you and do any kind of advertising or publicity. Correspondents in Canada, France and England. Representatives of the Sporting Times, The Sporting Life, The Era, The Stage, Music Hall, The Performer, etc., etc., will have the largest book of theatrical people in the world.

A Guide to Vaudeville Success

IF INTERESTED WRITE TO

Sparling & Burke

DRAMATIC AND MUSICAL AUTHORS

Writers, Composers, Investors and Producers of Sensational Stage

Novelties:

P. O. Box 472, HAMMOND, IND.

MOST POWERFUL WHITE LIGHT

SUNRIVAL

Made by Carbons, Electric Machines, Rheostats and Arc Lamps.

HARBACH & CO. 1310 Filbert Street, PHILADELPHIA, PA.

In Vaudeville.

EDWARD DOYLE

Management JO PAIGE SMITH.

Proctor's Fifth Ave., week April 6; Tony Pastor's, week May 4; Keith's Union Square, N. Y., May 18; Keith's, Philadelphia, May 25.

OPEN FOR PARK CIRCUITS.

Harry Thomson

HIS HONOR THE MAYOR OF THE BOWERY.

The man with the goods.

It's up to the managers

1869 Putnam Ave., Brooklyn.

HILTON and DALLY NOBLES

STARRING IN

DRAMA AND VAUDEVILLE.

Agents or 139 First Floor, Brooklyn, Phone, 239-A Hamilton.

B. F. KEITH'S INTERNATIONAL CIRCUIT THEATRICAL ENTERPRISES.

E. F. ALBEE, General Manager.

HIGH CLASS VAUDEVILLE.

E. D. STEVENS, Booking Manager.

Association of Vaudeville Managers, St. James Bldg., Broadway and 26th St., N. Y.

SKETCHES WANTED.

Unique or Curious Sketch, $250 for the best 15 minute acceptable two part sketch. Write for particulars.

P. O Box 2021, BOSTON, MASS.

In Vaudeville a Feature.

WALTER STETSON & CO.

Presenting the Burlesque Tragedy, "A VILLAIN UNMASKED."

Assisted by ANNA MARVEL.

I write SKETCHES for Vaudeville work.

Generally have one or two on hand.

H. B. LINDEMAN, P. O. Box 241, Brooklyn, N. Y.

Harmony Four—Arcade, Toledo, 20-25.
Harris, Tommy and Laura—Odeon, Baltimore, 20-25.
Harris and Barlow—Box Car, Jersey City, 20-25.
Harrington, Robert—Columbia, Newark, 20-25, Lion Palace, N. Y., 27-May 2.
Harris, Charles—Box Car, Jersey City, 20-25.
Harrigan—Nelson, Springfield, Mass., 20-25.
Harty, John—Portland Theatre, Portland, 20-25.
Harvey, Bell—Arch St. Museum, Phila., 20-25.
Haskell, Loney—Grand, Indianapolis, 20-25, Main St. Theatre, Peoria, 27-May 2.
Hayes, Edmund—Empire, Cleveland, 20-25, Empire, Columbus, O., 27-May 2.
Hawkins, Lew—Colonial, Cleveland, 20-25.
Healey and Farnum—Park, Worcester, 20-25.
Healey, John—Keith's, N. Y., 20-25.
Heckiow, Charles—Arch St. Museum, Phila., 20-25.
Helena, Edith—H. and S., Brooklyn, May 4-10, Keith's, N. Y., 11-16.
Herne—Casto, Fall River, 20-25.
HERRMANN, ADELAIDE—Young's Pier, Atlantic City, 20-25.
Hickey and Nelson—Columbia, Cincinnati, 20-25.
Hickman Brothers—Nelson, Springfield, Mass., 20-25.
Hill and Whitaker—Avenue, Pittsburg, 20-25.
Hilliard, Robert—Avenue, Pittsburg, 20-25.
Hodgkins and Leath—Keith's, Boston, 20-25.
Hooker Zouaves—Colonial, Cleveland, 20-25.
HOUDINI, HARRY—Wintergarten, Berlin, 1-30.
Howard and Bland—Orph., Omaha, 20-25, Kohl and Castle Circuit, 27-May 11.
Howley and Leslie—Avenue, Pittsburg, 20-25.
Huntington, Wright and Co.—Haymarket, Chicago, 20-25, Columbia, St. Louis, 27-May 2.
Hubet and Cone—Arch St. Museum, Phila., 20-25.
Ireland, May—Arch St. Museum, Phila., 20-25.
Irwin—A. and S., Boston, 20-25.
Irwin and Hawley—Hopkins', Louisville, 20-25.
James and Davis—Haymarket, Chicago, 20-25.
Johnson and Dean—Columbia, Cincinnati, 20-25.
Johnson, Carroll—Duquesne, Pittsburg, 20-25, Masonic, Louisville, 27-May 2.
Johnson, Davenport and Lovila—Columbia, St. Louis, 20-25.
Johnson and Wells—H. and S., N. Y., 20-25.
Johnson, Billy—Poll's, New Haven, 20-25.
Johnstone and Cooke—Proctor's 23d St., N. Y., 20-25.
JOHNSTONS, MUSICAL—Proctor's 23d St., N. Y., 20-25, Proctor's, Newark, 27-May 2.
Jones and Sutton—Manhattan Hall, Salem, 20-25.
Jordan and Crouch—Olympic, Chicago, 20-25.
Jose, E. J.—Temple, Detroit, 20-25.
Kartelli, Albert—Orph., Brooklyn, 20-25.
Keatons, Three—Columbia, St. Louis, 20-25, O. H., Chicago, 27-May 2.
Keene, Mattie, and Co.—Colonial, Cleveland, 20-25.
Kelcy, Mr. and Mrs. Alfred—Avenue, Detroit, 20-25, Park, Youngstown, 27-May 2.
Kelly and Kent—Columbia, St. Louis, 20-25.
Kelly and Violette—Hopkins', Louisville, 20-25.
Kenna, Charles—Dockstader's, Wilmington, 20-25.
Kennedy and Rooney—Orph., Kansas City, 20-25.
Kenney and Millership—Keith's, Phila., 20-25.
Kiernan, James A.—Proctor's 23d St., N. Y., 20-25.
Kimball and Donovan—Haymarket, Chicago, 20-25.
King, Maxie—Empire, Sheffield, 20-25, Empire, Leeds, 27-May 2.
King, Vera—Empire, Hoboken, 20-25.
Klein and Clifton—Howard, Boston, 20-25.
Klein, Ott Brothers and Nicherson—Columbia, St. Louis, 20-25, O. H., Chicago, 27-May 2.
Konorah—Duquesne, Pittsburgh, 20-25.
Kokin, Mignonette—Orph., Brooklyn, 20-25.
Krause, Emma—Howard, Boston, 20-25.
Kusel, Jules—Keith's, Phila., 20-25.
Lamar and Gabriel—Bastable, Syracuse, 20-25.
Langdon, Hardie—Duquesne, Pittsburgh, 20-25.
La Petite, Grace—Empire, Baltimore, 20-25.
Larkins and Patterson—Howard, Boston, 20-25.
Latell, Ed—O. H., Chicago, 20-25.
Latina, Milo—Keith's, N. Y., 20-25.
Lauder and Stanley—Poll's, New Haven, 20-25, Poll's, Waterbury, 27-May 2.
Laurello, Jeanette, and Otis—Keith's, Phila., 20-25.
Lavender and Tomson—Cook, Rochester, 20-25.
Lawrence, Al.—O. H., Chicago, 20-25, O. H., Indianapolis, 27-May 2.
Le Clair, Harry—Keith's, Phila., 20-25.
Lee, Henry—Circle, N. Y., 20-25.
Leech, John—Bastable, Syracuse, 20-25.
Lemon, Bert—Proctor's 5th Ave., N. Y., 20-25.

VAUDEVILLE. | VAUDEVILLE.

MANAGERS. ATTENTION. MANAGERS.

THE PRIVATE SECRETARY OF VAUDEVILLE.

HAL GODFREY

WITH A STRONG SUPPORTING COMPANY

Presenting the Brilliant One-Act Playlet

"A VERY BAD BOY"

By ARTHUR J. LAMB.

—An Minutes of Fun, Cleverness, Wholesome Comedy.—

KEITH'S UNION SQUARE THEATRE THIS WEEK—April 20th

NEXT WEEK, EMPIRE, HOBOKEN.

Sketch Wanted

Address J. ALFERD, Colonial Theatre, Cleveland, Ohio.

Vaudeville Sketch for two people (male and female). Must be high class comedy, original and novel. No character parts. Unavailable manuscripts returned in ten days. Send manuscripts quick.

THE TWO SCHRODES

Address 254 W. 40 St., N. Y. City.

EDWIN BAKER & CO.

In their Operetta,

A JAPANESE COURTSHIP.

Almost an opera in itself. Address ALBERT SUTHERLAND

MR. AND MRS. GENE HUGHES

The Laughing Success of Two Hemispheres.

Address 450 Lexington Ave., or care MIRROR.

"THE BEAU BRUMMEL."

STUART BARNES

HE SINGS AND TALKS.

MR. AND MRS. ROBYNS

Will have a 4-act Drama next season founded on their one-act playlet, The Counsel for the Defense.

JANE COURTHOPE and CHAS. FORRESTER

Presenting

THE LADY AND THE COWBOY.

In Vaudeville.

J. K. Hutchinson AND Rolinda Bainbridge

In Edmund Day's one-act Cyclonic Farcicality,

RAISING THE WIND.

Address 389 Bridge St., Brooklyn, N. Y.

HURD Magician.

Per address, 302 E. 14th St., New York. Phone, 5587—18th.

W. C. FIELDS

ECCENTRIC JUGGLER.

Playing Orpheum Circuit, en route to Australia.

"HAPPY" FANNY FIELDS

Time all booked until 1906. Will visit America in July.

London and Collins', London, March 23-April 4. Camberwell, M. H., London, April 6, week.

Humor is infectious—all England is laughing.

Agents, WARNER & CO., 29 Wellington St., London, Eng.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly.

681 STRAND, W. C.

Leonard, John F.—Empire, Sheffield, 20-25, Empire, Leeds, 27-May 2.
Leroy and Woodford—Proctor's, Newark, 20-25.
Leslie and Cook—Proctor's 23d St., N. Y., 20-25.
Leslie Brothers—Bastable, Syracuse, 20-25.
Leslie and Dale—Proctor's, N. Y., 20-25.
Le Van-Cameron Trio—Keith's, N. Y., 20-25.
Lewis and Rose—Arcade, Toledo, 20-25, Temple, Detroit, 27-May 2.
Lightfoot, Mr. and Mrs. Neil—Avenue, Detroit, 20-25, Empire, Baltimore, May 4-9.
Little Cooke—Marquam Theatre, Portland, Ore., 22-23, Tacoma Theatre, Tacoma, 24, 25, G. O. H., Seattle, 26-28, Victoria, B. C., 29, Nanaimo 30, New Westminster May 1, Vancouver 2.
Littlefield, Charles—Keith's, Boston, 27-May 2.
Lockwood, Three—H. and B., Brooklyn, 20-25.
Lloyd and Wallace—Haymarket, Chicago, 20-25.
Long and Cotton—Orph., Brooklyn, 20-25.
Lorella, William—Nickelodeon, Boston, 20-25.
Loren, Toby—Howard, Boston, 20-25.
Lorimer and Gerald—Orph., New Orleans, 20-25.
Lor and Mac—Kingston, N. Y., 20-25, Ossining 27-May 2.
Lucerne Sisters—Cook, Rochester, 20-25.
Lucier's Dogs and Monkeys—Haymarket, Chicago, 20-25.
Mack, Tom—Hopkins', Louisville, 20-25.
McIntosh, Tom—Howard, Boston, 20-25.
McIntyre and Heath—Orph., Brooklyn, 20-25.
McIntyre and Rice—G. H., Chicago, 20-25.
McNish, Frank—Empire, Baltimore, 20-25.
Madcap Trio—Nelson, Springfield, Mass., 20-25.
Mahr, Agnes—Grand, Indianapolis, 20-25.
Marlon and Dean—Keith's, N. Y., 20-25.
Marsh and Bartella—Orph., New Orleans, 20-25.
Marcotte, Violet—Howard, Boston, March 9—indefinite.
Mason-Keeler Co.—Orph., Los Angeles, 20-30.
Matthews and Harris—Haymarket, Chicago, 20-25.
Maxwell, Joe and Co.—H. and B., N. Y., 20-25.
Meers Trio—Poll's New Haven, 20-25.
Meland Trio—Orph., Brooklyn, 20-25.
Melrose Trio—Keith's, Phila., 20-25.
Melville and Stetson—Orph., New Orleans, 20-25.
Merritt, Hal—Portland Theatre, Portland, 20-25.
Merville, Booth and Elmore—Columbia, St. Louis, 20-25, G. H., Chicago, 27-May 2.
Miller and Kreuko—G. H., Chicago, 20-25.
Monroe, Mack and Lawrence—Empire, Columbus, O., 20-25.
Montrose, Louise—Olympic, Chicago, 20-25.
Moore and Hight—Keith's, Boston, 20-25.
Moore, Tom—Proctor's, N. Y., 20-25.
Moreland, Beatrice—Haymarket, Chicago, 20-25.
Morello, Mlle.—Arch St. Museum, Phila., 20-25.
Morgan, Harry—Marquam Theatre, Portland, Ore., 22-23, Tacoma Theatre, Tacoma, 24, 25, G. O. H., Seattle, 26-28, Victoria, B. C., 29, Nanaimo 30, New Westminster May 1, Vancouver 2.
Morris, Joe—Avenue, Pittsburg, 20-25.
Morris, Lew—Shea's, Buffalo, 20-25.
Morton Family—Keith's, N. Y., 20-25, Keith's, Boston, 27-May 2.
Morton, James J.—Circle, N. Y., 20-25.
Mosher, Houghton and Mosher—Proctor's, Newark, 20-25.
Mozart, Mya—Columbia, St. Louis, 20-25.
MURPHY, W. H., AND NICHOLS, BLANCHE—Casto, Lawrence, 20-25.
Murphy and Slater—Keith's, N. Y., 20-25.
Myers, May—Marquam Theatre, Portland, Ore., 22-23, Tacoma Theatre, Tacoma, 24, 25, G. O. H., Seattle, 26-28, Victoria, B. C., 29, Nanaimo 30, New Westminster May 1, Vancouver 2.
Nawn, Tom—Haymarket, Chicago, 20-25.
Neville, Dorothy—Arcade, Toledo, 20-25.
NEWELL AND NIBLO—Olympic, Chicago, 20-25, Haymarket, Chicago, 27-May 2.
Nice and Coy—Bon Ton, Jersey City, 20-25.
Nichols Sisters—Avenue, Pittsburg, 20-25.
NORTON, TALKATIVE, MISS—Proctor's 23d St., N. Y., 27-May 2, Proctor's, Newark, 4-9.
Nowlin, Dave—Orph., Kansas City, 20-25.
O'Brien and West—Howard, Boston, 20-25.
O'Rourke, Eugene, and Co.—Proctor's, Albany, 20-25.
Olive, Mlle.—Orph., New Orleans, 20-25.
Ouri, Adele Purvis—Keith's, Boston, 20-25.
Oval Family—Circle, N. Y., 20-25.
Orpheus Comedy Four—Howard, Boston, 20-25.
Orville and Frank—Lyceum, Phila., 20-25.
Osmotus, The—Hopkins', Louisville, 20-25.
Owley and Randall—Park, Worcester, 20-25.
Ouay and Delno—Grand, Indianapolis, 20-25.
Pantzer Trio—Empire, Cleveland, 20-25.
Parker's Dogs—H. and B., Brooklyn, 20-25.
Parker and Egbert—Palace, Boston, 20-25.
Parros Brothers—H. and B., N. Y., 20-25.
Patterman, The—Palace, Boston, 20-25.
Paulinetti and Piquo—Temple, Detroit, 20-25.
Payne, Billy—Howard, Boston, 20-25.
Permane Brothers—Temple, Detroit, 20-25.
Petching Brothers—Duquesne, Pittsburg, 20-25.
Phelps and Cullenbine—Arch St. Museum, Phila., 20-25.
Phillips, John N.—Howard, Boston, 20-25.
Piper, Frances—Columbia, Cincinnati, 20-25.
Polk and Kollins—Empire, Newcross, 20-25, Empire, Stratford, 27-May 2.
Post and Clinton—Pastor's, N. Y., 20-25.
Pongo and Leo—Cook, Rochester, 20-25.
Powers and Theobold—Graham's, San Francisco, 6-May 2.
Prevost and Prevost—Pastor's, N. Y., 20-25.
Quaker City Quartette—Shea's, Buffalo, 20-25.
Rachetta, The—Keith's, Boston, 20-25.
Radford and Winchester—Palais D'Ete, Brussels, 16-30.
Rae and Broche—G. H., Chicago, 20-25.
Ramza and Arno—Columbia, Cincinnati, 20-25.
Rapoli—Avenue, Detroit, 20-25.
Rawson and June—Orph., Brooklyn, N. Y., 20-25.
Rawlston, Reine—G. H., Chicago, 20-25.
Raymond and Caverly—Orph., Kansas City, 20-25, Orph., Omaha, 27-May 2.
Ray, John and Emma—Proctor's, Newark, 20-25.
Razarfa, The—A. and S., Boston, 20-25.
Redding, Francesca, and Co.—G. O. H., Grand Rapids, 19-25.
Reid, Hal—Hopkins', Louisville, 20-25.
Reiff Brothers—Columbia, Cincinnati, 20-25.
Reno, Al.—Proctor's 23d St., N. Y., 20-25.
Reno and Richards—Olympic, Chicago, 20-25.
Reynard—Keith's, Boston, 20-25.
Rial, Vira—Orph., San Francisco, 12-25, Orph., Los Angeles, 27-May 2.
Rialto, Mlle.—Keith's, Boston, 20-25.
Rianos, Four—Bon Ton, Jersey City, 20-25.
Rice, Fanny—Empire, Cleveland, 20-25.
Rice and Walters—Orph., Kansas City, 20-25.
Ring, Julie—Orph., Kansas City, 20-25.
Robbins and Trenaman—Pastor's, N. Y., 20-25.
Roberts, Hayes and Roberts—Pastor's, N. Y., 20-25.
Roberts, Four—Bastable, Syracuse, 20-25.
Robyns, Mr. and Mrs.—Temple, Detroit, 20-25.
Rome and Ferguson—Dewey, Oakland, Cal., 20-May 2.
Rose, Three—Marquam Theatre, Portland, Ore., 22-23, Tacoma Theatre, Tacoma, 24, 25, G. O. H., Seattle, 26-28, Victoria, B. C., 29, Nanaimo 30, New Westminster May 1, Vancouver 2.
Rossi Brothers—Empire, Columbus, O., 20-25.
Royle, Mr. and Mrs. Edwin Milton—Colonial, Cleveland, 27-May 2.
Roys and Roberts—Auditorium, St. Louis, 19-26.
RYAN AND LITCHFIELD—Duquesne, Pittsburg, 20-25, Bon Ton, Jersey City, 27-May 2.
Russell Brothers and Co.—Olympic, Chicago, 20-25.
Russell, Ida—Empire, Baltimore, 20-25.
Ryan and Douglas—Empire, Hoboken, 20-25.
Sabel, Josephine—H. and B., Brooklyn, 20-25.
Sahgret—Circle, N. Y., 20-25.
Sandow, Eugene—Empire, Cleveland, 20-25, Temple, Detroit, 27-May 2.
Saona—Cook, Rochester, 20-25.
Saville Sisters—Odeon, Baltimore, 20-25.
Schiller Brothers—Columbia, St. Louis, 20-25.
Schrodes, Two—Keith's, Boston, 20-25, Mechanics' Hall, Salem, 27-May 2.
Schuyler Sisters—G. H., Chicago, 20-25.
Scott Brothers—Columbia, St. Louis, 20-25.
Seminary Girls, The—Columbia, Cincinnati, 20-25.
Seymour and Dunree—Avenue, Detroit, 20-25.
Shattuck, Truly—H. and B., N. Y., 20-25.
Sherman and De Forrest—Bijou, Birmingham, Ala., 20-25.
Shults, Magnus—A. and S., Boston, 20-25.
Sisters, Meredith—Empire, Columbus, O., 20-25, Arcade, Toledo, 27-May 2.
Sisters, Rolando—Park, Worcester, 20-25.
Smirl and Kessner—Proctor's, Newark, 20-25, Pastor's, N. Y., 27-May 2.
Smith and Fuller—Empire, Hoboken, 20-25.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Orph., San Francisco, 13-May 2.
Spaulding—Bastable, Syracuse, 20-25.
Stanley and Wilson—Empire, Hackney, 20-25, Empire, Cardiff, 27-May 2.
Stanton and Modena—Park, Worcester, 20-25.
Stewart, George H.—Grand, Indianapolis, 20-25.
St. Onge Brothers—Nelson, Springfield, Mass., 20-25.
Stuber, Fred—Empire, Columbus, O., 20-25.
Sturant, Edward—Nickelodeon, Boston, 20-25.
Sully, Lew—Olympic, Chicago, 20-25.
Sunderland and Foods—Howard, Boston, 20-25.
Swan and Bambard—Colonial, Cleveland, 20-25.
Swichard, Mr. and Mrs.—Pastor's, N. Y., 20-25, Orph., Utica, 27-May 2.
Symonds, Lottie West—Columbia, St. Louis, 20-25, G. H., Chicago, 27-May 2.
Talbot and Rogers—Empire, Hoboken, 20-25.
Tanner and Gilbert—Avenue, Pittsburg, 20-25.
Teal, Raymond—Olympic, Chicago, 20-25, Haymarket, Chicago, 27-May 2.
Tochow's Cats—G. H., Chicago, 20-25.
Ten Ichi—Keith's, Phila., 20-25.
Terrill and Simon—Proctor's 5th Ave., N. Y., 20-25.
Terry and Lambert—Empire, Newcross, 20-25, Empire, Stratford, 27-May 2.
Thatcher, George—Keith's, Boston, 20-25.
Thompson, John—Arch St. Museum, Phila., 20-25.
Thor, Musical—Proctor's, Newark, 20-25.
Thorne, Mr. and Mrs. Harry—H. and B., N. Y., 20-25, Orph., Brooklyn, 27-May 2.
Thornton, Bonnie—Colonial, Cleveland, 20-25.
Thornton, James—Empire, Hoboken, 20-25.
Thurber, Leona—Circle, N. Y., 20-25.
Threlfield and Wicks—Arch St. Museum, Phila., 20-25.
Thurber, Lenna—Circle, N. Y., 20-25.
Thurston, Howard—Keith's, Boston, 20-25.
Tobin, The—Nelson, Springfield, Mass., 20-25.
Tompkins, William—Elite, Montgomery, Ala., 20-25.
Tomlins, Fannie—A. and S., Boston, 20-25.
Turner's Pickaninnies—Shea's, Buffalo, 20-25.
Tyler, Rose Lee—Grand, Indianapolis, 12-18.
Uerlihs—Orph., Omaha, 20-25.
Van, Billy—Keith's, Phila., 20-25.
Vance, Charles—Keith's, Phila., 20-25, Keith's, Boston, 27-May 2.
Vernon—Avenue, Pittsburg, 20-25.
Ward and Curtis—Avenue, Pittsburg, 20-25.
Ward, Charles B.—H. and B., Brooklyn, 20-25.
Warnow Brothers—Haymarket, Chicago, 20-25.
Waterbury Brothers and Tenny—Hopkins', Louisville, 20-25, Empire, Columbus, O., 27-May 2.
Watson-Hutchins Co.—Empire, Gateshead, 20-25.
'Way Down East Quartette—Poll's, New Haven, 20-25.
Weston and Gladstone—Orph., New Orleans, 20-25.
West, Ford and Dot—Poll's, Waterbury, 20-25.
Watson, Lillian—Keith's, N. Y., 20-25.
Weston and Allen—Columbia, St. Louis, 20-25, G. H., Chicago, 27-May 2.
Weston and Herbert—Marquam Theatre, Ore., 22, 23, Tacoma Theatre, Tacoma, 24, 25, G. O. H., Seattle, 26-28, Victoria, B. C., 29, Nanaimo 30, New Westminster May 1, Vancouver 2.
Weston-Raymond Co.—Plato's, Scranton, 20-25, G. O. H., Indianapolis, May 4-9.
Westons, Three—Circle, N. Y., 20-25.
Whitcomb, Hank and Lottie—G. H., Chicago, 20-25.
White and Simmons—Olympic, Chicago, 20-25.
White and Stuart—G. H., Chicago, 20-25.
Whitney Brothers—Orph., Omaha, 20-25.
Wightman, Allen—Keith's, Boston, 20-25.
Williams and Tucker—Keith's, N. Y., 20-25.
Williams, Gus—Duquesne, Pittsburg, 20-25.
Wills and Hassen—Haymarket, Chicago, 20-25.
Wills, Nat—Orph., Brooklyn, 20-25.
Wilson, Prof.—Nickelodeon, Boston, 20-25.
Winters, Winona—Avenue, Pittsburg, May 11-16.
Wordette, Estelle—Keith's, Phila., 20-25.
Wood and Ray—Columbia, St. Louis, 20-25.
Wood, George H.—Shea's, Buffalo, 20-25.
Wright and Doody—Proctor's, Newark, 20-25.
Yberri, Lois—Temple, Detroit, 20-25.
Yorke and Adams—Temple, Detroit, 20-25.
Young American Quintette—Columbia, St. Louis, 20-25.
Young, Carolyn—Avenue, Pittsburg, 20-25.
Young, Charles W.—Olympic, Chicago, 20-25.
Zara and Zara—Columbia, St. Louis, 20-25.
ZELL AND VERNON—Empire, Hoboken, 20-25.
Zimmer—Empire, Cleveland, 20-25.

(For Vaudeville Correspondence see page 8.)

OBITUARY.

Gertrude Kellogg, once an actress of prominence on the New York stage, died at her home in Brooklyn on April 18, aged fifty-nine years. Miss Kellogg was born at Comstock, N. Y., on Dec. 20, 1843. She made her first appearance as an actress in New York on Sept. 13, 1870, as a member of Augustin Daly's company in the play of Man and Wife. The next season she played the leading female roles in support of Edwin Forrest and toured the country with him. In 1875 she played Laura Hawkins in The Gilded Age, in New York, and she then became the heavy woman of Mrs. Conway's company, at the Park Theatre in Brooklyn. She remained in that position for several seasons. In 1883 she toured the English provinces as a reader, and after returning to America she played in support of Genevieve Ward at Wallack's Theatre in Forget Me Not. In the great Lester Wallack benefit at the Metropolitan Opera House in 1888 she played the Queen in Hamlet. Immediately after that she retired from the stage, and up to the time of her death lived in seclusion in Brooklyn.

Mrs. Sie Condit, professionally known as Lillian Morey, died at Atlantic City on April 15, of acute pneumonia, aged thirty-one years. She had undergone an operation at the Atlantic City Hospital a week before, and while convalescing was attacked by the disease which caused her death. Since 1898 she and her husband had been engaged in professional work together. They were for three consecutive seasons with Isaac Payton, six years with James R. Waite, and three years in vaudeville, under the name of Condit and Morey. During the present season Mrs. Condit had been the leading woman of the Garside, Condit and Mack company, of which organization her husband is the senior partner. The last part she played was Annie Deanhon in Forgiven. She was buried on April 16 at Pleasantville, N. J., where an appropriate monument will be erected by her husband. One sister survives her, Loulla Morey, of the Morey Stock company.

Louise Blanchette, widow of C. E. Blanchette, who was taken ill with typhoid fever six weeks ago at Smith's Hotel, Elmira, N. Y., died of that malady at the above place on April 14. Mrs. Blanchette was attended during her illness by her sister. The interment took place at the Actor's Fund plot, Evergreen Cemetery, April 17. Her last professional engagement was with The Daisy Farm. She had been a member of Agnes Herndon's company for seven years and with various attractions under her husband's management. Mrs. Blanchette has a brother, Fred Wynne, manager of The Telephone Girl company, who was unable to attend the funeral.

W. M. Davis, an old circus manager, who is credited with originating the "concert after the show" idea, died at his home at Marble Rock, Ia., on April 13. Mr. Davis was born in New York in 1819 and entered the circus business in 1839 as a musician with Van Amburg and Raymond's Menagerie. He turned his attention to the business side of the circus, and for many years was prominent as a manager of circuses, traveling principally in the West and South.

Mrs. Rose Fitzsimmons, wife of Robert Fitzsimmons, died of typhoid pneumonia at her home at Bensonhurst, N. Y., on April 17. She was thirty-four years old. Before her marriage, nine years ago, she was an acrobat, and traveled with her brother, Martin Julian. Mr Fitzsimmons is prostrated with grief over his loss.

Walter S. Emery, the well-known character actor, and brother of Edwin T. Emery and Lillian Hale Emery, died in Philadelphia on March 18, of typhoid pneumonia. He had been connected with many important road organizations and was recently a member of Baker and Gibson's East Lynne company.

Alice Sublon, once a member of Tony Pastor's company, died in Boston last week. The remains were brought to New York, and on Sunday were buried in the Actors' Fund plot, in the Cemetery of the Evergreens.

Edward Snow, who was this season a member of the Just Left Town company, died at San Antonio, Tex., on April 20. His home was in Westchester, N. Y. The remains will be buried by the Actors' Fund.

W. A. Woulman, a young actor of promise, died at Pottsville, Pa., on April 9, of diabetes. He was twenty-four years of age. The remains were buried at Riverside, N. J.

Florence Gladson, a member of the Ward and James company, died in St. Joseph's Hospital, Logansport, Ind., on April 13.

Louise Blanchette, soubrette, who was the wife of E. V. Evans, of the Bennett-Moulton Company, died suddenly on April 17.

ENGAGEMENTS.

Sara Lewis, for leading roles in The American Gentleman company.

Arthur Row, to originate the role of Prince George of Wales in E. J. Hassan's production of The Duchess of Devonshire.

MATTERS OF FACT.

Only a Shop Girl is in its thirty-eighth week of a successful season. Return engagements in several places resulted in packed houses. Lottie Williams, who is starring in this production, has in one season established a flattering reputation as a public entertainer. Miss Williams, after the closing of her season on May 2 at Proctor's Fifty-eighth Street Theatre, this city, accompanied by her mother, will sail for Europe, where they will spend the Summer.

Charles T. Eagleton's Crescent Stock company will E. J. Carpenter's A Little Outcast (Western) is playing to very good business, and his two For Her Sake companies both report a prosperous season. Mr. Carpenter has booked most of his attractions for next season and his offerings will be increased in accordance with the demand from local managers.

The Irving French company, now managed by Mrs. Irving French, and playing three-night stands exclusively, will close on May 23 a season of ninety-two consecutive weeks. The attraction has been recording excellent receipts everywhere. Good versatile people are wanted for the coming season, which will commence early in August.

Barlow and Wilson's Minstrels will play through the Summer and are now engaging good people. They can be addressed as per route or permanently at 64 Main Street, Danbury, Conn.

Summer attractions are assured of good returns at the Childs' Memorial Hall, Wilmington, Vt., which draws from a lot of nearby towns and are devoid of theatrical entertainments during the heated spell. F. A. Childs is booking a few of the best.

The rights of the production of On the Suwanee River are vested in E. D. Stair, and its presentation by others is declared unauthorized by Marie Wellesley Sterling, the author, who owns the copyright on this play. Repertoire companies doing the piece are warned that a continuance will be prosecuted.

Richard T. Brown, who has been singing comedian with Charles H. Gale's attraction for six seasons, is open to engagement for Summer work. He should be addressed in care of The Evil Eye company.

Sheridan is rapidly forging to the front as one of the best theatre towns in Wyoming. Its new opera house has been yielding profitable receipts. Open time during the Summer and next season can be secured by addressing Manager Thurst Akins.

Nellie Long, soubrette, supported by Frank G. Long, will head her own company next season in a repertoire of good royalty plays. Special scenery and printing will be used. Charles W. Renner, 324 East Main Street, Columbus, O., will conduct the tour.

At Greenville, Pa., the last three weeks in May are open to good attractions on certainty only. H. W. Holby manages here.

"S. L. P.," scenic artist, care this office, is disengaged for the coming season.

The theatre at Telluride, Col., has been renamed and will in future be known as the Opera House. Manager S. J. Adams reports good business here during the past season.

Stoughton, Wis., which is but a short jump from other good Wisconsin towns, has an up to date theatre, the New Auditorium, well equipped, with a seating capacity of 700. Reputable one-night stand attractions can always secure good time here. Martin Jordan protects all dates booked.

A leading woman is wanted for a big Summer extravaganza to be produced at Chicago. E. R. Mackay, 160 Clark Street, Chicago, offers a big salary to the right party.

Born.

FARRINGTON.—To Mr. and Mrs. Albert Farrington (Marie Striker), in New York city, on April 16, a daughter.

NICHOLLS.—To Mr. and Mrs. Frederick Nicholls (Rosie Palmer), in New York city, on April 13, a daughter.

Married.

INNES—BOYDEN.—F. N. Innes and Frances Boyden, in Cincinnati, O., on April 16.

LANDAU—NEWHALL.—At Mt. Carmel, Pa., April 15, David Landau and Frances Newhall.

MAPLES—DURHAM.—M. F. Maples and Lillian Durham, in St. Louis, Mo., on April 10.

Died.

CONDIT.—Mrs. Sie Condit (Lillian Morey) at Atlantic City, on April 15, of acute pneumonia; aged 31 years.

DAVIS.—W. M. Davis, at Marble Rock, Ia., on April 13, aged 84 years.

EMERY.—Walter S. Emery, in Philadelphia, on March 18, of typhoid pneumonia.

FITZSIMMONS.—Mrs. Rose Fitzsimmons, at Bensonhurst, N. Y., on April 17, of typhoid pneumonia; aged 34 years.

GLADSON.—Florence Gladson, at Logansport, Ind., on April 13.

KELLOGG.—Gertrude Kellogg, in Brooklyn, N. Y., on April 18, aged 59 years.

LEGOURE.—In Paris, Ernest Legoure.

PIESTRE.—In Paris, Pierre Piestre (Eugene Cormon).

SNOW.—Edward Snow, at San Antonio, Tex., on April 20, of consumption.

WEST.—At Roosevelt Hospital, New York city, on Saturday, April 18, Alice Montague-West.

WOULMAN.—W. A. Woulman, at Pottsville, Pa., on April 9, of diabetes; aged 24 years.

VAUDEVILLE. VAUDEVILLE.

10th Week at the "Old Howard."

TOBY LYONS

Still singing "Hiskes Dee." Have a bundle of new ones which the "choosers" haven't selected as yet. Would like to hear from four good singing voices to work in my act. Nat Haines, Sparrow, John Grieves and "(Sassy) James Richmond (Va.) Gleason (Bros.)" don't write. This is the decision handed down by the Supreme Court of Boston. Address, balance of season, Howard Athenæum, Boston.

HENRY LEE

In his unique artistic novelty,

GREAT MEN—PAST AND PRESENT.

The most novel attraction in Vaudeville.

TOM RIPLEY

MONOLOGUE AND SINGING COMEDIAN

ADDRESS 336 E 123 ST N Y

H. H. AND Caroline Forsman & Co.

IN EDGAR SELDEN'S DRAMATIC EPISODE,

"HIS HEART'S DESIRE."

Barton and Ashley

Presenting CANAL BOAT SAL.

Tivoli Theatre, London. 8 weeks in conjunction with Canterbury & Paragon.

J. NORTON—BINKLY—MABEL

In TRAIN TWENTY MINUTES LATE.—(Copyrighted.)

A Vaudeville Musical Farce by W. W. PROSSER.

WE CARRY A FULL SET OF SCENERY FOR THIS ACT, made by P. Dod Ackerman.

Will negotiate with Managers for Farce Comedy, Repertoire or Vaudeville Connection, for season 1903 and 1904. Address Actors' Protective Union, 6 Union Square.

Leona Thurber

THE GIRL WITH THE BOGEY BOYS.

Address MIRROR.

CHARLES HORWITZ

(OF HORWITZ AND BOWERS.)

AUTHOR OF SEVERAL OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.

The following acts are from Mr. Horwitz's pen, now being played in England and America: His and Mrs. Gene Hughes in A Masterpiece of Selections, Gracie Emmett and Co. in Mrs. Murphy's Second Husband, Emmett and Moore in A Glorious Boy, Mr. and Mrs. Tony Farrell in An American Duke, Mack and Hilliard in The New Minister, Baker and Lynn in The Hank Boy, Elton and Goodwin in A Medical Discovery, Monologue for John L. Sullivan, and many other hits. For terms on plays, sketches, monologues etc., address

CHARLES HORWITZ, 34 East 21st St., N. Y.

W. W. PROSSER, Dramatic Author.

Writer of A Countess for Revenge Only and A Mercenary Missionary for Gracie Emmett, Train Twenty Minutes Late for J. Norton and Mabel Binkly, The Land of Two Moons for Kolbert and Berg. New work in preparation for Lillian Burkhart, The Smedley Sketch Club, Gracie Emmett and others.

Commissions accepted from recognized players.

Address W. W. PROSSER, Correspondent, DRAMATIC MIRROR Columbus Circle.

CURRENT AMUSEMENTS

Week Ending April 25.

ACADEMY OF MUSIC—The Suburban—8th week—23 to 0 times.
AMERICAN—More Than Queen.
BELASCO—Blanche Bates in The Darling of the Gods—2d week—16 to 20 times.
BIJOU—Marie Cahill in Nancy Brown—12th week—65 to 71 times.
BROADWAY—The Prince of Pilsen—9th week—49 to 57 times.
CARNEGIE HALL—Musical entertainments.
CASINO—A Chinese Honeymoon—47th week—237 to 241 times. Little Lord Fauntleroy—3d week—7 to 13 times.
CIRCLE—Vaudeville.
CRITERION—Charles Hawtrey in A Message from Mars—6th week—26 to 32 times.
DALY'S—The Starbucks—2d week—9 to 15 times.
DEWEY—Weber's Parisian Widows.
EDEN MUSEE—De Kolta and Figures in Wax.
EMPIRE—John Drew in The Mummy and the Humming Bird—1st week—0 to 10 times.
FOURTEENTH STREET—Happy Hooligan.
GARDEN—Burgomaster—6th week—29 to 37 times.
GARRICK—Annie Russell in Miss and Mrs.—16th week—121 to 130 times.
GRAND OPERA HOUSE—Princess and Dockstader.
HARLEM OPERA HOUSE—Conried's German company.
HERALD SQUARE—Grace George in Pretty Peggy—5th week—22 to 29 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—The Passing Show company.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Mr. Blue Beard—10th week—106 to 111 times.
LONDON—Harry Bryant's Burlesquers.
MADISON SQUARE—A Fool and His Money—3d week—8 to 15 times.
MADISON SQUARE GARDEN—Barnum and Bailey's Circus.
MAJESTIC THEATRE—The Wizard of Oz—10th week—108 to 113 times.
MANHATTAN—The Earl of Pawtucket—9th week—45 plus 23 to 45 times.
MENDELSSOHN HALL—Musical entertainments.
METROPOLIS—Williams and Walker in In Dahomey.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Imperial Burlesquers.
MINER'S EIGHTH AVENUE—Brigadiers Burlesquers.
MRS. OSBORN'S PLAYHOUSE—Closed.
MURRAY HILL—Pudd'nhead Wilson.
NEW STAR—A Child Wife.
NEW YORK—Closed.
OLYMPIC—Weber's Dainty Duchess Burlesquers.
PASTOR'S—Vaudeville.
PEOPLE'S—The Hebrew Drama.
PRINCESS—There and Back, and The Man Who Stole the Castle—1st week—1 to 8 times.
PROCTOR'S FIFTH AVENUE—A Social Highwayman.
PROCTOR'S FIFTY-EIGHTH STREET—Under Southern Skies.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—A Modern Crusoe.
ST. NICHOLAS RINK—Closed.
SAVOY—Henry Miller in The Taming of Helen—4th week—25 to 32 times.
THALIA—The Hebrew Drama.
THIRD AVENUE—On the Stroke of Twelve.
WALLACK'S—The Sultan of Sulu—17th week—121 to 126 times.
WEBER AND FIELDS'—Closed.
WEST END—Rose Melville in Sis Hopkins.
WINDSOR—The Hebrew Drama.
VICTORIA—Blanche Walsh in Resurrection—10th week—79 to 87 times.

F. W. VANDERSLOOT.

F. W. Vandersloot, the subject of this sketch, has been associated as a publisher of popular songs for the past fifteen years, being located at Williamsport, Pa., until a little over a year ago, when he moved his entire plant to this city, occupying offices at 45 West Twenty-eighth Street, thinking his extensive catalogue would receive more recognition and the sales would be greater. After giving this experiment a thorough trial he decided to return to Williamsport, where he will continue publishing as before. Mr. Vandersloot claims the honor of publishing John Philip Sousa's first march.

DOWN IN MUSIC ROW.

Rankin and Hingeburg, the song writers, were talking on the L recently to the company of a comedian who is soon to appear in a Broadway production, in a role requiring a continual grin and who has been unable to secure a suitable song. Struck with an idea caught from an advertisement in the car, the writers have turned out "The Smile that Won't Come Off," which the comedian accepted and which M. Witmark and Sons now have in press.

The sister team, Manley and O'Reilly, are still singing "Priscilla," with increasing success. It is always a favorite. The Albright Music Company, of Chicago, are the publishers.

Anna Belmont, the vivacious singer and comedienne, is singing the very popular song, "While the Moon Shines Bright," by Bernard, Simonds and Stanchfield, and also the darky love song entitled "You Am de One." Jessie Travis is another popular singer who is using these song hits.

At the home performance of the Lambs' Club recently, which was given prior to its public presentation at Daly's Theatre, the feature was a real American minstrel show, performed entirely by Lambkins. The oddity of the affair gave unlimited opportunity for both prepared and impromptu fun-making. Lawrence D'Orsay, the dignified, was made to sing "I'm a Jonah Man." Other typical American songs were sung, and medleys in any vein enhanced by the inconsequent English accent. The most amusing thing was when the stalwart Englishman arose and joined with a hearty good will in singing the new national song, "My Own United States." Wilton Lackaye and George Spink composed a song for the occasion in which one of the minstrels was made to give a graphic description of the buffaloes he saw in New Jersey and of the beautiful farms in the deer and Rocky Mountains. The ultra-English side of the affair was emphasized, even so far as to have printed on the programme "Music furnished by M. Witmark and Sons, London," instead of the main house in New York.

Willis Nash is featuring the two songs, "Priscilla" and "Rainbow Baby," and states that they are both the biggest kind of hits. They are published by the Albright Music Company, of Chicago.

Johnny Quigley is using one of The Prince of Pilsen ballad hits, "The Message of the Violet."

Miss Hickman, the well-known soprano, is singing a high grade composition by Ed Corliss, entitled "Star of My Life."

George Richter is singing the stirring song, "Johnny in the Army."

Brown and Geary have written a novel song which they call "A Coon's Answer to Violets."

Nathan Divins, the song writer who for the past year has been working in the interests of Howley, Haviland and Dresser, is now located with Sol Bloom.

The new piece which will be produced in a few weeks at the New York Roof has not been named as yet. The book is by George V. Hobart, while the lyrics and music have been written by Woodward and Jerome.

"I Wish the Band Would Play" is the title of Brown and Geary's latest waltz song that has caught on. They have several extra choruses that will increase its popularity.

J. Ronald Dyllyn made the hit of his life last week at Hurtig and Seamon's Music Hall singing Brown and Geary's latest march song, "Your Dad Gave His Life for His Country." Sullivan and Pasquelena also sang it to several encores every night at Pastor's Theatre.

William Cahill's latest song, "On a Moonlight Night," is meeting with tremendous success and bids fair to rival "The Good Old Summer Time." It is published by Gagel Brothers, 1276 Broadway.

The R. Wade Davis Singing Society recently put on three of Doty and Brill's songs at Trenton, N. J. A chorus of eight hundred voices rendered the numbers.

Cushman, Holcomb and Curtis respond to numerous encores after singing Doty and Brill's songs, "Dreaming on the Ohio" and "Is It Love?"

Spencer Kelly's singing of "Only a Soldier Boy" was one of the strong features of the first part in the Primrose and Dockstader show at Harlem last week.

Joseph M. Hollander and Ned Nye have completed a song which they have named "The Busy Bee."

THE ELKS.

At a meeting of the Schenectady, N. Y., Lodge, held April 13, the officers whose names were mentioned in THE MIRROR 11 were installed by District Deputy Severance, assisted by Past Exalted Ruler George L. Weed, of Brooklyn. George B. Cavanaugh, the newly elected Exalted Ruler, named the following appointive officers: Inner Guard, George C. Moon; Esquire, Walter R. Talbot; Chaplain, John J. Beers; Organist, James H. Stanring. Past Exalted Ruler Charles H. Benedict was elected as representative to the Grand Lodge, which will meet at Baltimore, Md., in July, and Past Exalted Ruler Ellsworth H. Cohen was named as alternate.

The occupancy of installation of officers of the Saratoga, N. Y., Lodge was observed at its first annual meeting, April 10, the rites being performed by M. J. Severance, Jr., District Deputy Grand Exalted Ruler, of Albany. The officers for the year are: Exalted Ruler, Douglass C. Marinetta, M.D.; Esteemed Leading Knight, William J. Delaney; Esteemed Loyal Knight, Frederick M. Waterbury; Esteemed Lecturing Knight, Hyman Frank; Secretary, William L. Thompson; Treasurer, Waldo H. Rich; Tyler, James W. Seaney; Trustees, Henry M. Steer, Caroline B. Thomas and Douglass W. Mabee; Havelja, Michael E. McTyrne; Chaplain, Rev. William Durant, D.D.; Inner Guard, Alfred Duval.

At the last regular meeting of Pottstown, Pa., Lodge, the following officers were elected: Exalted Ruler, George L. Enolf; Esteemed Leading Knight, John B. Evans; Esteemed Loyal Knight, Irvin W. Marsh; Esteemed Lecturing Knight, Jesse Evans Pierman; Treasurer, Joshua B. Lessig, Jr.; Secretary, George T. Arms; Tyler, Charles Gruber; Delegate to Convention at Baltimore, Abraham H. Hendricks. Past Exalted Ruler.

The Ottumwa, Iowa, Lodge elected as officers for the ensuing year: Exalted Ruler, Frank Nimocks; Esteemed Leading Knight, E. W. Peterson; Esteemed Loyal Knight, W. J. Smith; Esteemed Lecturing Knight, A. Schweckhar; Secretary, Treo Gilmer; Treasurer, Oberdorfer, Jennie L., Grace Ogden.

Payn, Mamie, Kate Priorclola, Isabel Pomeroy, Isabel Palmer, Zelda Pauldi, Mrs. D. H. Pingree, Agnes Y. Palmer.

Ray, Inez, Jennie Reighford, Mrs. C. L. Robinson, Marzie Richmond, Laulie Roth, Helen Robertson, Leita Russell.

Stoneman, Adele, Florence Stone, Kitty Stevens, Kathary Stanton, Lottie W. Simmons, Louise Sydmeth, Bessie Sears, Pearl Scott, May Sargent, May Sherman, Mrs. Tennert Scott, Addie Sharp, Mrs. C. M. Scott, Madge Scott.

Templeton, Lee, Masella Tatum, Mrs. Augusta N. Tate, Marcelle Tasche, Maude Thomas, Maude Trunz.

Underwood, Isabelle.

Wentworth, Estella, Roxana Wilson, Nellie Waters, Florence Williams, Laura Wall, Lilly Weston, Antoinetta Weeks, Margaret Walker, Katheryn Waters, Marie L. Wilson, Annie L. Williams, Alice Woolford, Frances F. Whitbred, Minnie Williams, Margie Wilbur, Rose Williams.

Young, Nellie.

MEN.

Allen, Richard, Billy Arnold, L. L. Ashely, Perry Alexander, Jas. K. Applebee, Jr.

Brooke, Harry, C. D. Bainbridge, Eugene Bryant, Wesley Browning, Tommy Baker, Jno. W. Barry, Chas. W. Burrill, Robt. Blaylock, E. H. Beemboy, Theo. Babcock, Harry P. Better, Frank H. Beamish, F. G. Bertrand, Chas. Beardman, Fred K. Beane, Percy Bellinger, Thos. F. Ballenger, F. J. Byrd, Elwood Bestwick, Harry Balmer, Andrew Bode, Geo. B. Brown, Claus Bogel, F. Bona, E. E. Brandstetter, Leon Blum, Geo. Belmont, Harry Beinnan, Robt. Barry, H. Bruns, Leon E. Brown, Clyde Bates, Frank Blair, Chas. Bradbury, W. H. Bishop, Jno. J. Bradley, Clark Bellows.

Chase, Chas. W., Winston Churchill, Gage Clark, Wm. Caldy, Frank Christie, Harry C. Cowen, Walter Colligan, Harry D. Clifton, Chas. Charters, W. F. Crockett, J. Cleaky, W. G. Cameron, Wm. F. Canfield, O. B. Curtis, Burt G. Clark, Frank Cotter, H. O. Coolidge, Jack A. Curtis, Joseph Coleman, Hugh Chilvers, E. D. Collins, F. A. Conway, Thos. J. Colligan, Wm. P. Carleton, W. P. Conkley, Geo. Crawford, Geo. Crauer, Frank P. Carow, Frank Campbello, Columbino.

Donnelly, Jas. A., Wm. H. Daily, S. Lee Daniel, Phillip L. Drew, Jas. De Noyer, Harry Criscole, Jno. E. Dvorak, Edwin Deane, Frank De Kun, Frank Deshon, Wm. De Wolfe, Leslie Davis, Robt. J. Dustin, Thos. J. Dempsey, Thos. Daly, Malcolm Douglass, Jas. B. Delcher.

Eckstein, Fred'k, Wm. Elliott, Chas. Edwards, W. D. Emerson, H. J. Emery, A. J. Edwards, Ed. Eagleton, R. J. Erwood, Wm. T. Ellwanger.

Fawcette, Owen, Gus Franklin, Harry H. Franklin, Fred'k Forrester, Mark Fenton, Leopold Frankenstein, Lawrence Finck, S. M. Farrell, Fritz Forster, Jno. J. Farrell, Wm. Frederic, Jean Foster, R. N. Fuller, Neil Florence, Stephen Fitzpatrick.

Gallagher, Chas., Ike Goldburg, Chas. Gibson, E. Louis Goodhart, Claude Gilbert, J. Frank Gibbons, W. M. Gray, Malcolm Gunn, Jules Grau, Chas. Gilmore, Hay J. Glen, Jno. Gilford, Fred Gibson, Elmer Grandin, Mr. Gardiner, Henry E. Globe.

Hamilton, Harry, Harrell Russell, Wallace Hopper, Jean Harris, Jas. B. Hagerty, Hickman Bros., Leslie C. Hannford, Geo. W. Herbert, H. H. Horton, W. F. Hebert, Chas. N. Holmes, Richard F. Harwell, Edw. F. Hayd, Jno. Hamilton, Max Hirschfeld, F. Fletch Harvey, Mark Harrison, Geo. B. Hoyt, Albert C. Hindersen, Fred Huebner, Chas. H. Holmes.

James, A. K., John Jones, Grenville James, Hal Johnson, Frank James.

Kane, Joe, Harden B. Klark, W. G. Keator, O. C. Kyle, Jaques Kruger, Wm. H. Kecnat, Edw. A. Kinsey, Mark Kent, Art. E. Keeley, Jas. P. Keeley, Fred Kennil, Lipman Keene, Theo Kerwald, J. Hal Keeley, F. Kingdon, Carl S. King, Chas. King, E. A. Kelley, James Keeley.

Latham, P. G., Alfred Latell, Thos. E. Logan, Jno. W. Leslie, Lionel B. Lawrence, Bert Leslie, Jas. A. Libby, Eugene W. La Viere, Harry Lorraine, Hal L. Lawrence, Jno. Larkins, H. C. La Motte, Chas. Lloyd, Mart H. Lorenze, E. F. Lewis, Sylvain Langlois, Edw. Lawrence, Louis Levy, Albert Livingstone, Geo. Lyding.

Montgomery, Chas. H., Ned Monroe, L. F. Morrison, Thos. Marrow, David Marnell, Jas. S. B. Mullarkey, Chas. Maloney, E. S. Mecomb, St. R. Moore, Armand Melnotte, Fred't Murphy, Frank Murry, Harry M. Morse, Raymond Moore, Frank R. Montgomery, Mar. Up York State, Mgr. York State Folks, Milton Mack, Fred Mackintosh, Edw. Mackay, W. J. Mackay, Jas. T. McAlpin, Jas. McCann, Marcuss McClellan, Howell V. MacDonald, Jas. McElhern, G. H. McFord, J. Martin McKee.

Natus, Joseph, Frank M. Norcross, Joe Nichols.

Osborn, Roland A.

Powers, E. P., Wm. Post, Frank Parot, Walter S. Padget, Edw. Alex. Page, Lorimer Powers, Eugene Powers, E. B. Place, Leon Parnet, Louis Peters, Barton Pittman.

Quinby, Cassin.

Ridley, Edw., M. F. Raymond, Fred G. Ross, F. J. Rogers, McKee Rankin, Frank Rowan, H. E. Rankin, E. Dick Ridge, H. B. Robinson, Nelson Roberts, Lemar Reed, Jno. Paul Rutledge, Cyril Raymond, Wm. Redmund, Allan Wm. Ramsey, W. J. Romaine, Jack Richie, Louis E. Ramsdell, A. J. Russell.

Solomons, Nat E., F. S. Schmidt, Jno. B. Studley, W. F. Scott, Geo. W. Scott, L. Silvers, Lew Stefens, W. M. Sheldon, Wm. Sadler, H. C. Safover, T. French Stafford, Chas. Stout, Will Stronz, Reginald Simpson, Ed. E. Sauter, Louis Schneider, Richard Salisbury, Fred Spencer, Geo. Stevens, M. S. Schlentager, Jno. Safford, Chauncey L. Southern.

Titus, Fred J., Wm. Tompkins, Geo. S. Trumble, J. E. Toole, Richard Thornton, W. C. Tanner, Chas. A. Taylor, Walter Thomas, John H. Tack, Chas. G. Taylore, E. E. Tussman, Wilton Taylor, Frank Turner, Raymond Tyman.

Venie, Clifford L., F. Vivian.

Wallace, Donald R., Theo. W. Wharton, Tom Whyte, L. H. Welarich, Babe Welch, Robt. J. Ward, Chas. Wuest, Charley Wallace, Clarence Wilbur, S. Wimpelberg, A. P. Wardwell, Richard Wild, Arthur G. Wallis, Jno. Waldron, Wilton Bros.

Young, Pierre.

Zwiss, Harry.

REGISTERED MATTER.

Miss M. B. Moulton, Miss A. Hanway, Marion Cannera, Wesley Browning, W. C. Stone, Howard H. Gildee, Robt. Taylor, C. L. Morrison.

MUSIC PUBLISHERS.

EAT, DRINK AND BE MERRY.
A WONDERFUL SONG.

It's pretty hard to believe that there is a new coon song that is common, but it's a fact, and Leo Feist publishes it. They call it "Eat, Drink, and Be Merry." To begin with that's a good title, but that isn't all; the words are great and the music will make a wonderful hit with you. In fact, it's a song that will make a hit with everybody. Way out West a small army of good singers are scoring with it at every performance. Stuart Barnes has made a wonderful impression with "Eat, Drink, and Be Merry," while the Knight Brothers, Irving Jones, Trask and Bryant, Glenn and Wilmer, John J. Welsh, Orth and Fern, Howard and Cross, Grace Rewtelle, and the Travis Sisters are equally successful with it.

Tassett, the white man who knows how to sing coon songs, says "Eat, Drink, and Be Merry" is the nicest song he has ever used. Ask him about it.

If you haven't heard it send to Leo Feist for a copy.

Here's the idea of the chorus:

Eat, drink and be merry to-day.
Why borrow your sorrow from me.
What's the use of saving your gold,
When you haven't taken things out first.
You can always get it if you spend it here,
For you can't spend it in the other sphere.
So eat, drink and be merry to-day.
For to-morrow you may die.

You can "make good" with this song just as well as those who are singing it, so it's your own fault if you haven't a copy. You can get one for the asking, or write to Leo Feist, 134 West Thirty-seventh Street.

Have you ever in your whole life seen a quicker or bigger hit than "On a Starry Night?" Great! Great! Great!

WM. M. REDFIELD
With WHITNEY WARNER CO.
Clipper Building, New York.

If You Were Like a Rose
By LEO WOOD and AL. LA RUE.
Address CHAS. K. HARRIS, 31 W. 31st St., N. Y.

Theodore F. Morse
Writer of "I've Got My Eyes on You," "Little Boy in Blue," "Some Old Crowd," etc.
With Howley, Haviland & Dresser, 1260 Broadway, N. Y.

Hughie Cannon
Writer of "Won't You Come Home, Bill Bailey?" "Just Because She Made Them Goo Goo Eyes."
With Howley, Haviland & Dresser, 1260 Broadway, N. Y.

"Just Give Them My Regards."
By BARTLEY C. COSTELLO,
Writer of Lyrics, Parodies, etc. Address care Howley, Haviland & Dresser, 1260 Broadway, N. Y.

Great descriptive McKinley Mt. Prof. copy and Orch. Slides 2 Prog. Victor Pub. Co., Sta. O, Cin'ti, O.
ONLY A CARNATION

In answering these advertisements please mention THE MIRROR.

Julius Fecht; Trustees, Captain Jacques, Claude Myers, Ed. Emery; Delegate to Grand Lodge, John Weidenfeller.

MATTERS OF FACT.

Gill and Pitzhugh's A Little Outcast company opened its season on Aug. 3 and will close on May 30 in Baltimore, Md. This play has met with great success on its initial season, and the company will reopen at the New York Opera House, Hammond, Ind., Aug. 9 and will close in Minneapolis on June 4, making a season of forty-four weeks and a half. The firm will present Dolly Theobald at the head of a No. 2 company in the role of Bob. Anne Blaucke has signed a five years' contract with the firm, appearing next season in her successful role of Bob and the season following she will be seen in a new play. The King of Magnus will be another attraction of this firm next season.

Charles T. Eagleton's Crescent Stock company will open its annual Summer season on May 11, playing the New England circuit. A capable company has been secured to support Wilbur Symonds in a new repertoire of plays and five special vaudeville acts have been engaged. E. J. Devine, who will be business-manager for the company, is in New York securing bookings for his attraction.

Richard Obee, business-manager for Rose Coghlan, reports an unusually successful engagement Westward from Denver.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Arnold, Florrie, Ada Adair, N. Asland, Blanche Aldrech.

Bailey, Linnie, Grace G. Barlow, Jeanne Barnard, Ethel Bishop, Mrs. John Barnard, Linnie Booth, Mrs. Hope Bragg, Marie Burroughs, Katherine Brummell, Mrs. Chas. Banker, Violet Brooks, Mabell Brownell, Mrs. Hunter Bruce, Elizabeth Belknap, Sarah Boyd, Mayme Bryant, Victory Bateman, Mamie Barrett.

Connelly, Sadie, Jessie Cauthorn, Mrs. Robt. Campbell, Mrs. W. H. Chase, Agnes Carlton, Florence Courtney, Augusta L. Carr, Mrs. Jno. Crockett, Claire Cascella, Jean Cain, Frankie Chapman, Katherine Campbell, Mary Condon, Katherine Clinton, Mrs. Gerald Coventry, Marietta Carber, Lillian T. Chartars, Mabelle Cameron, Jane Courthope, Julie Calhoun, Louise Clay, Mary A. Callaghan, Victor Colwell.

Daniel, Maud, Ada Deaves, Mrs. Jno. S. Doud, Alice Davenport, Marie Dorsene, Elsie De Vere, Mrs. Geo. W. De Haven, Helen Desvrey, Rose Dodge, Mildred De Gray, Lennie Deane, Mrs. Clara S. Daly, May N. Drew, Myro De Lamotta, Virginia Dormer.

Hagan, Lucile, Elizabeth Ellison, Dorothy Earle.

Fortune, Ardella, Mary E. Forbes, T. Frigunas, Mabel Finley, Pauline Fielding, Miss Pickling, E. Frederick, Francis Foster, Mary Fairchild, Mary O. Flanagan, Grace Ferrard, Isabelle Fenton, Mrs. J. A. Fraser, Mrs. Jno. Findley.

Glover, Julia, Ella George, Alice Gray, Katherine Grey, Winifred Grey, Amelia Gardner, Mary Gardener, Lilla Gaites, Nell M. Grant, Freda Gallick, Carlotta Gilman, Cecilia Griffith.

Hayward, Margaret, Dell Henderson, Lizzie Hartwell, Inez Hayburton, Pauline Hurley, Mirian Hutchins, Mrs. Jack Henderson, Jennie Hillman, Agnes Herendon, Sadie Handy, Hilda Helstrom, May C. Hayers, Mabel Hite, Maud Hosford, Florence Hamilton, Helen Holmes, Mary Hall, Mrs. Secomee Harve.

Isham, Cora, Georgie Irving, Beatrice Irwin.

Jaccard, Julia.

Kelsaelle, Georgia, Mrs. Harry B. Kennedy, Grace Kimball.

Langdon, Marion, Lena Lorraine, Tan Lord, Sylvia Lowden, Maulen Lee, Elisabeth Lee, Mrs. A. H. Lovett, L. Lang, Pearl Luna, Ones Leyle, Edith Lindsay, Mattie Lockett, Edna E. Lindon, Mrs. M. V. T. Lafaille, Louie Lewis, Madeline Lock, Irene Langford, Bertha La Frantz, Christine Le Lang, Lillian Loyd, Mildred Lawrence, Lorraine Lander.

Maslin, Minnie, Dorothy Morton, Nettie B. Mann, Austina Mason, Claire Martin, Holly Martin, Mrs. S. Martin, H. Martin, Mrs. J. L. Marshall, Maxine Marrow, Glen Miller, Annie Meyers, Jen Melville, Thais Magrane, Evelyn Montague, Tessie Mooney, Emilie Melville, Mrs. Wm. A. McConnell, Helen McCabe, Christie MacDonald, Minnie McEvoy, Gwendolyn McCutyre, Christie MacLean, Sarah McVicker.

Nell, Edith, May Nannery, Georgie Nasser, Helen Nelson, Mrs. Augustin Neuville.

MUSIC PUBLISHERS.

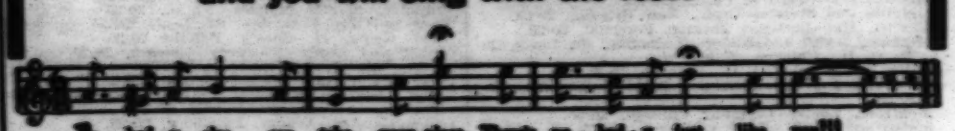
"I have something to say to you."
Something to say to me?
"Yes, to you; I am going away from here"

SOL. BLOOM
New Zealand Building
37th St. and Broadway

You are going away from here?!
Yes; I am going away from here to the

New Amsterdam Theatre Building
42d Street and Broadway

"But before I go I have something to say to you"
TO ME??? TO YOU!!!
I am going away from here
and I am taking with me
the Greatest Songs and
Biggest Hits on Broadway

Come and see us in our New Home
and you will sing with the rest!

Ba-by-lo-ny do say take your plea, There's no-ba-by just like you!!!

LIKE AN AVALANCHE, IT'S HERE!
Carrying all before it. Get in the popular swim AND SEND FOR
ONLY A SOLDIER BOY.
THE GREATEST APPLAUSE HIT IN THE MARKET.
DOTY & BRILL, - - - 43 W. 28th Street, New York.

J. FRED HELF
5 BIG HITS.
If You Can't Be a Bull Cow, Pull in Behind. Lew Dockstader's big hit.
The slickest of '02, Johnnie Carroll's big hit.
I'll Be Your Shakespeare. Emma Carus' big hit.
My Mother Was a Northern Girl. Lottie Gilson's big hit.
If Money Talks It Must Be Speaking Terms With Me. Tennett's big hit.
Address care SOL BLOOM, 37th St. and Broadway.

TRAHERN and SMITH
41 W. 28th St., - - New York.

COBB AND EDWARDS' GREAT HIT
Could You be True to Eyes of Blue,
If You Looked into Eyes of Brown.
GREATER THAN EVER. ADDRESS 49 WEST 28TH STREET, NEW YORK

McPHERSON and BRYMN
WRITERS OF THE LATEST CRAZE,
I TAKE THINGS EASY.
Address, care SHAPIRO, BERNSTEIN & CO., 45 W. 28th St., N. Y.

GRANT, EDMONDS and GRANT
EXPONENTS OF MIRTH AND MERRIMENT.
SHEPARD N. EDMONDS, the man who wrote:
You Can't Fool All the People All the Time, I'm Gwine to Live Any how Till I Die,
Has joined hands with Grant and Grant under the above title and are open for engagements.
Address HOWLEY, HAVILAND & DRESSER, - - 1260 BROADWAY, N. Y.

In answering these advertisements please mention THE MIRROR.

CORRESPONDENCE

(Continued from page 7.)

Sidney performance. Spoils of Gold 15; good attendance pleased. The Prisoner of Zenda 17.

MECHANICSBURG.—MAIN STREET THEATRE (Keen and Johnson, mgrs.): The Minstrel Girl 11; fair house pleased. The Minister's Son 22.

PHILIPSBURG.—ASTOR OPERA HOUSE (H. C. Gardner, mgr.): The Floating Straw 10 pleased fair house. Black Patti Troubadours 14.

CHAMBERSBURG.—GRAND OPERA HOUSE (W. H. Cutler, mgr.): A Breezy Time 10. The Conquest of Canada 12. H. J. Carpenter's For Her Name 24.

TIFFIN.—NOBLE'S OPERA HOUSE (A. P. Colflesh, mgr.): Black Patti Troubadours 7-8; large business; pleased.

CONNECTOT.—OPERA HOUSE (Miller and Robbins, mgrs.): Weary Willie Walker 14; fair house and performance.

CHICAGO JUNCTION.—OPERA HOUSE (H. C. Hambaugh, mgr.): Dark. Weary Willie Walker 20.

FREMONT.—OPERA HOUSE (Helm and Herring, mgrs.): The Hottest Coon in Dixie 14 pleased fair house.

ATHENS.—OPERA HOUSE (W. R. Howe, mgr.): House closed for balance of season, by order of Board of Health, on account of the smallpox epidemic.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): As You Like It 20.

BRYAN.—JONES' OPERA HOUSE (Hugh MacPhail, mgr.): The New Railroad Jack 15.

OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (Becker Brothers, mgrs.): Henry's Boy's Concert co. 6; good performance and business.

GUTHRIE.—OPERA HOUSE (J. H. Warren, mgr.): Lenzi G. A. R. 7.

OREGON.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): Barlow's Minstrels to large house. The Tragedy of the Shave 22. The Doings of Dooley 25. John Griffith in Macbeth 29.

PENNSYLVANIA.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Dave Warfield in The Auctioneer 11 pleased large houses. Frank Daniels in Miss Simplicity 14; large house; strong co. J. H. Stoddart (return) 15; excellent performance; large business. Otis Skinner 16. Jerome Sykes 20. Barry Jack Barry 21.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Ollie Halsted Stock co. 6-11; large business; good co. Plays last part of week: Woman Against Woman. Wicked London, A Fatal Shot, and Sweet Miami. Irene Myers 12-18; large business; pleased. Plays: The Stowaway, The Price of Honor, Thomas Edison, The Electrician, Through the Breakers, The Tide of Life, Lights of New York, My Lady Nell, The White Rat, and Under Two Flags. Conner Stock co. 20-25.——DIXIE'S (Henry F. Dixie, mgr.): James K. Hackett 21.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): Human Hearts 11 pleased good business. Adelaide Thurston 13 appeared before a large audience in At Cozy Corners and scored a hit. Innocent Beauties 14; good vaudeville performance; business fair. An Irish Arab 15. Hans, Sweet Hans 16. Cook-Church co. 20-25. The Sign of the Cross 22.——NEW CITY OPERA HOUSE (E. H. Sackville, mgr.): Keystone Dramatic co. 6-11 in The Head of Man, Utah, Pawnee Rider, Last Lynne, For Home and Honor, The Mystery of Woodland, and The Senator's Daughter; co. good; business fair. Barlow and Wilson's Minstrels 14 pleased fair business. Manhattan Stock co. 20-25.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, mgr.): Wine, Woman and Song 11. Conroy and Mack co. 12-15 opened with In Dixie Land. Other plays: A Daughter of Cuba, A Woman's Love, Dangers of New York, The Debt of Honor, and Sheridan Keene, Detective. Foxy Grandpa 16. Paul Gilmore in The Tyranny of Tears 17. Jefferson De Angelis in The Emerald Isle 22. Kathryn Kidder in An Eye for an Eye 24. Klaw Dodo 30.——JOHNSTOWN OPERA HOUSE (I. C. Mishler, mgr.): Bryan Stock co. closed 6-11 with A Royal Reception, The Repentant, The Struggle for Gold, and A Ragged Hero. Porter White's Faust 13. Judge Ewing, of Chicago, Lecture, Christian Science, 14. Rudolph and Adolph 15. Royal Lilliputians 17.

LANCASTER.—FULTON OPERA HOUSE (Yeager and Klein, mgrs.): A Desperate Chance 11 (return) to large audience. J. H. Stoddart in The Bonnie Brier Bush 13 deserved better patronage. Oliver Cromwell (local) 14, 15; fair houses. Rudolph and Adolph 16 pleased large audience. The Sign of the Cross 17. The Duchess of Devonshire 18. Foxy Grandpa 21 canceled. Moving Pictures 22. The Burgomaster 23. Phelan Stock co. 27-May 2.——ITEMS: Claude Amsden, who will manage the opera co. at Rocky Springs Park this Summer arrived here April 14. He left for New York 16 to engage the co.—John B. Peoples will again manage the Woolworth Roof-Garden, and he is actively preparing for the opening May 4.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, mgr.): Alma Chester Stock co. 6-11; business better than was to be expected. The co. is one of the best of the repertoire class that has visited Harrisburg this season. Plays: As in a Looking Glass, From Scotland Yard, A Woman's Redemption, Lady Windermere's Fan, A Wife's Temptation, Captain Swift, Her Husband's Sin, La Belle Rose, A Mexican Romance, and Buried Diamonds. Howe's Moving Pictures 13, 14; very fair business. Man to Man 15; very light business. De Wolf Hopper 16. Frank Daniels 17. The Sign of the Cross 19. Wine, Woman and Song 20. The Burgomaster 22. Jerome Sykes 23.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussmann, mgr.): King Dramatic co. 6-11; fair business. Plays second half of the week: The Octoroon, The Penitent, A Ward of France, Wicked London, Faust, and The Fatal Card. Adelaide Fitz-Allen in The Duchess of Devonshire 13; fair business. Watson's Oriental Burlesquers 14; good business. Eagle's Smoker 15; very good business. King of the Coal Fields 17. Professor Saunders' Moving Pictures 18. Eulalie Burlesquers 21. The Burgomaster 22. Willis Brothers' Comedy co. 24. Maude Hillman co. May 4-9.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Wine, Woman and Song 9, 10; fair houses. Faust 11; S. R. O. Clara Turner Stock co. 13-16. Plays: My Brother's Sister, Peggy Perry, The Captain's Mate, Dolly Varden, The Fay Twins, The Sapphire, Madame Du Barri, and Nell Gywnne; large and appreciative audiences. Foxy Grandpa 17 to packed house. The Tyranny of Tears 18. The Sign of the Cross 20. Fay Foster Burlesque co. 22. James K. Hackett 23. Are You a Mason 24. Kathryn Kidder 25.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): A Homespun Heart 9 to small audience. Stetson's U. T. C. 11; large audiences. Kathryn Kidder 13 in An Eye for an Eye; good attendance; pleased. Bennett and Moulton co. 14-18 in Outcasts of Society, Darkest Russia, A Daughter of the South, The Wheel of Fortune, An Innocent Convict, The Devil's Web, By the King's Command, Peggy Perry, and Man Against Man; fair attendance. Paul Gilmore 23. Klaw Dodo 24.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgr.): David Warfield in The Auctioneer 10; excellent production and co. to capacity. Frank Daniels in Miss Simplicity 12; large, well pleased house. Dr. Mason's Glee Club (local) 15; medium audience. Otis Skinner in Lazarre 16; fair house. J. H. Stoddart in The Bonnie Brier Bush 18. Jerome Sykes 22.——GRAND OPERA HOUSE (Harry Brown, mgr.): King Dramatic co. 13-18 to good business. Irene Myers co. (return) 20-25.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, mgr.): The Duchess of Devonshire 14; fair house failed to please. Louis Mann 15; large business; performance and co. excellent. The Bonnie Brier Bush 16; S. R. O. pleased. King of the Coal Fields 18. The Two Sisters (return) 28.——HERKER'S OPERA HOUSE (F. H. Waite, mgr.): Eulalie, the New York Girl 15; fair house. Last Lynne 21.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): Dave Warfield 9 gave excellent satisfaction in The Auctioneer; good business. A Turkish Texan 11; good co.; fair audience. The Sign of the Cross 13; large audience well pleased. J. H. Stoddart in The Bonnie Brier Bush (return) 14, repeated former success; good business. James K. Hackett in The Crisis 20. Jerome Sykes in The Billionaire 24. Phelan Stock co. 21-23 and 25.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, mgrs.): Davidson Stock co. 13-18, except 15. First half in The Great Diamond Robbery. She Couldn't Marry Three, and The Strange Adventures of Miss Brown; fair business; appreciative audiences. De Wolf Hopper in Mr. Pickwick 15; large and enthusiastic audience. Louis Mann 20. Foxy Grandpa 21. James K. Hackett 22. The Two Sisters 23.

NEW CASTLE.—OPERA HOUSE (Jacob F. Geninger, mgr.): Cook-Church Stock co. closed week 6, 7, 9-11 in The White Squadron, An Actor's Romance, The Power of Love, Land of the Midnight Sun, The Police Patrol, and The Midnight Alarm to fair business; good co. The Two Sisters 14; fair house and co. Under Southern Skies 15; good performance and house. Irving-French co. 20-25. Black Patti Troubadours 28. Jefferson De Angelis 30.——Kiltie' Band 28.

CARBONDALE.—OPERA HOUSE (Dan P. Byrne, mgr.): R. V. Phelan Stock co. 13-18 opened in A Wife's Devotion to S. R. O.; good co. Other plays: The Paymaster, The Power of the Cross, A Bachelor's Honeymoon, Aunt Prue, Parson Jim, and Called Back. Man to Man 20. A Desperate Chance 21. The Silver Dagger 24. Ithaca Band 25. Stetson's U. T. C. 28. Quinlan and Wall's Minstrels May 2. Jefferson De Angelis 9.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, mgr.): Bennett-Moulton Stock co. 9-11, presenting Shipwrecked, A Wheel of Fortune, Peggy Perry, and Man Against Man; good co.; light business. Irving French co. 13-18. Plays: A Runaway Wife, An Irishman's Troubles, and O'Moor's Courtship; satisfaction; fair houses. Eagle's Minstrels (local) 16, 17. Adelaide Thurston 20. King Dodo 22. Louis James and Frederick Warde 23.

SHARON.—MORGAN GRAND OPERA HOUSE (L. S. Morgan, mgr.): Porter J. White in Francesca da Rimini 11 pleased good house. Wilbur Mack co. 13-17 opened in A Prisoner of War to S. R. O.; good co. Other plays: Roanoke, A Gay Bachelor, Heart of Kentucky, and The Great Robbery. Buhl Rifles (local) 20. A Hidden Crime 22. Jefferson De Angelis 23. Eagles (local) 24. Hello, Bill 25.

UNIONTOWN.—GRAND OPERA HOUSE: Human Hearts 13; fair house; co. good. Rudolph and Adolph 14 pleased fair house. The New Minister of Santa Cruz (local) 16. Royal Lilliputians 18. Jefferson De Angelis in The Emerald Isle 21. Kathryn Kidder 22. The Sign of the Cross 24. Black Patti Troubadours 25. Hearts of Oak 30. King Dodo May 1. Jack Munroe 6. As You Like It 8.

READING.—TEMPLE THEATRE (C. A. Bird, mgr.): De Wolf Hopper in Mr. Pickwick 13; performance good; house large. Frank Daniels 15; enjoyable performance of Miss Simplicity to large house.——ACADEMY OF MUSIC (John D. Mishler, mgr.): Man to Man 13. The Royal Lilliputians in Posterland 14. Howe's Moving Pictures 15. The Sign of the Cross 16.

CLEARFIELD.—NEW OPERA HOUSE (Thomas R. Clark, mgr.): A Texas Steer 15; capacity delighted. Conroy and Mack 16-18 opened to S. R. O.; general satisfaction. A Hidden Crime 20. Porter White's Faust 22. Are You a Mason 27. Romeo and Juliet May 1. King of the Coal Fields 9. Shayne Stock co. 14-16. Season will close 25 with As You Like It.

CARLISLE.—OPERA HOUSE (W. H. Bretz, mgr.): Beyond Pardon 4; good performance to fair business. Keene 6 pleased excellent business. Man to Man 8; fair co. and house. Jeffries and Fitzsimmons 9; fair performance and house. A Desperate Chance 10; good co.; house poor. Louis Mann in All On Account of Eliza 11. Foxy Grandpa 29.

GREENSBURG.—KRAGGY THEATRE (R. G. Curran, mgr.): Conroy and Mack 6 to good business. Innocent Beauties Burlesque co. 9, 10; satisfaction; good house. Himelfie's Romeo and Juliet 14 pleased good house. Foxy Grandpa (return) 15. Barlow and Wilson's Minstrels 17. Franklin and Marshall Glee Club 18.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): The Great Dudleys 7 canceled. The Innocent Beauties Burlesque co. 9, 10; large houses; good performances. Elks' Minstrels 13-15 opened to packed house; pleasing performance. Barlow and Wilson's Minstrels 18. Fay Foster Burlesque co. 22. Black Patti Troubadours 24.

YORK.—OPERA HOUSE (B. G. Penta, mgr.): A Turkish Texan 10 pleased fair house. Man to Man 11 to good business. A Chinese Honeymoon 13 pleased large house. Wine, Woman and Song 14; fair house disappointed. Watson's Orientals 16. The Duchess of Devonshire 17. Winchester (return) 18. Wills Brothers 20-22. Howe's Moving Pictures 23.

NORRISTOWN.—GRAND OPERA HOUSE (Fred W. Allen, mgr.): The Convict's Daughter 9 pleased fair audience. Man to Man 14; small audience; good co. The Sign of the Cross 15; excellent performance to S. R. O. Wills Brothers' Comedy co. 16-19. The Norristowners 21, 22. Foxy Grandpa (return) 23. Winchester 24. Maud Hillman co. 27-May 1.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Goldsmith, mgr.): Human Hearts 15 pleased large house. Franklin and Marshall Glee and Mandolin Club 17. Ithaca Concert co. 21. Hello, Bill 22. Romeo and Juliet 25. Black Patti Troubadours 27. Howe's Moving Pictures May 2. Thelma 7. Winchester 15.

DU BOIS.—AVENUE THEATRE (A. P. Waz, mgr.): The Two Sisters 18. King Dodo 23.——ITEM: The Du Bois Driving Park Association have placed the management of the Summer Theatre with Walter Stull, a member of last season's stock co. Mr. Stull announces that he will open with a competent stock co. about June 20.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, mgr.): Wills Brothers' Comedy co. 9-11 in In Atlantic City, Two Old Cronies, and Tally Hooligan, pleasing good houses. Chester De Vondo Stock co. 13-18, pleasing and amusing in The Bond of Honor, Ten Ton Dear, and A Fatal Kiss.

BEAVER FALLS.—LYCEUM THEATRE (Sam Hanauer, mgr.): Under Southern Skies 14; business and co. good. Barlow and Wilson's Minstrels 16. King Dodo 18. A Slave of Passion 24. Colonial Pictures 25.——SIXTH AVENUE THEATRE (Shelley and Robinette, mgrs.): Dark.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Downer and Hamilton, mgrs.): Romeo and Juliet 10; good co.; fair audience. Nellie Lynne Healy co. 13-18, presenting A Woman's Power, Jack Hayward, and Forget-Me-Not; fair co. and business. Miss Minstrels 24, 25.

MEADVILLE.—ACADEMY OF MUSIC (S. E. Norris, mgr.): Stetson's U. T. C. 11; good small house. Irving French co. 14, 15. Adelaide Thurston 17. King Dodo 22. Jefferson De Angelis 23. The Great Dudleys 29, 30.——ITEM: Mr. Jolly of Juliet 14 canceled.

BELLE VERNON.—OPERA HOUSE (Shaw Hammel, mgr.): The Old Dairy Homestead (local) 12; full house. The Spinster's Return (local) 14 to capacity. When the Bell Tolls 14 canceled. Nelly Lynne Healy co. 17, 18. Romeo and Juliet (return) 24. In Gay Paree 30.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): Wine, Woman and Song 13; good performance to S. R. O. Wills Comedy co. 15; good performance to capacity. A Little Outcast failed to appear. Ad Carlisle's Comedy, Dog and Pony Show combined 18.

MT. CARMEL.—G. A. R. OPERA HOUSE (Geo Gould, mgr.): New York Imperial Stock co. 13-18; fine performances; good business. Plays: The Slaves of Russia, Queens, Man's Enemy, Woman Against Woman, Called Back, and An Office Romance. Foxy Grandpa 23.

FRANKLIN.—OPERA HOUSE (John Mills, mgr.): Wills Brothers' Comedy co. 6-8; fair business. The Homespun Heart 11; poor co.; poor house. The Two Sisters 15. Under Southern Skies 17. King Dodo 21. Louis James and Frederick Warde in The Tempest 24. Weary Willie Walker 25.

TYRONE.—ACADEMY OF MUSIC (H. K. Hawley, mgr.): Porter J. White's Faust 10; pleasing to small audience. Wills Brothers' Musical Comedy co. 13, 14; fair business. Pennsylvania University Concert Club 20. The Silver Dagger 22. Lyman Howe's Moving Pictures 24. Black Patti Troubadours May 1. A Turkish Texan 4.

LEBANON.—FISHER ACADEMY OF MUSIC (George T. Spang, mgr.): Howe's Moving Pictures 11; pleased good house. Maud Hillman co. 13-18 in Du Barry, Gettysburg, East Lynne, Garry Owen, Reuben for Life, In the Heart of Washington, and What Happened to Jones; good houses.

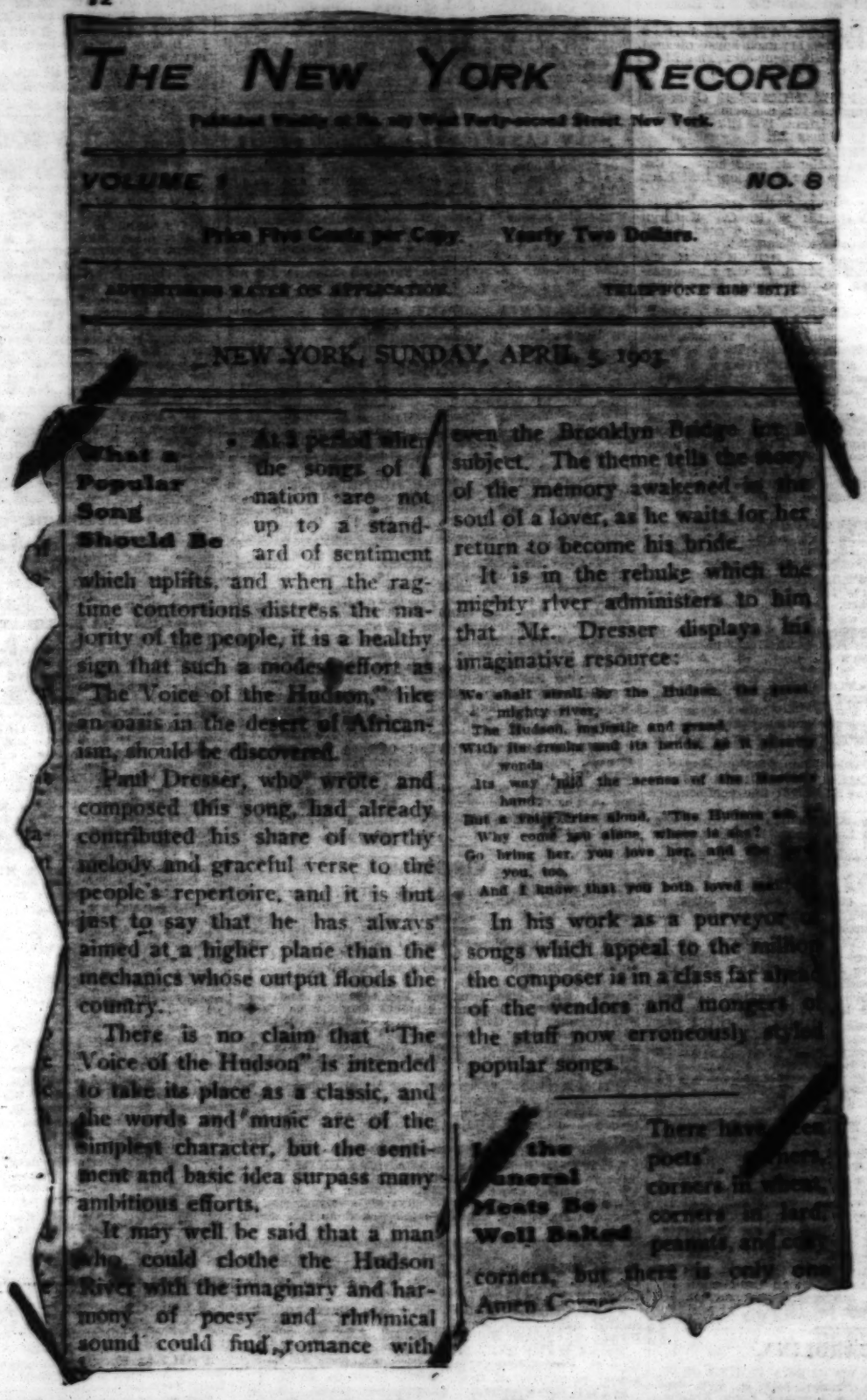
KANE.—TEMPLE THEATRE (A. B. Odle and H. W. Sweely, mgrs.): A Lovely Day for a Wed-

MUSIC PUBLISHERS. MUSIC PUBLISHERS. MUSIC PUBLISHERS.

THE VOICE OF THE HUDSON

A SONG BY PAUL DRESSER

Read the following editorial from the New York Record. It speaks for itself.



THE NEW YORK RECORD

Published Weekly at No. 257 West Forty-second Street, New York.

VOLUME 1 NO. 8

Price Five Cents per Copy. Yearly Two Dollars.

ADVERTISING RATES ON APPLICATION. TELEPHONE 3180 38TH

NEW YORK, SUNDAY, APRIL 5, 1903.

What a Popular Song Should Be

At a period when the songs of a nation are not up to a standard of sentiment which uplifts, and when the ragtime contortions distress the majority of the people, it is a healthy sign that such a modest effort as "The Voice of the Hudson," like an oasis in the desert of Africanism, should be discovered.

Paul Dresser, who wrote and composed this song, had already contributed his share of worthy melody and graceful verse to the people's repertoire, and it is but just to say that he has always aimed at a higher plane than the mechanics whose output floods the country.

There is no claim that "The Voice of the Hudson" is intended to take its place as a classic, and the words and music are of the simplest character, but the sentiment and basic idea surpass many ambitious efforts.

It may well be said that a man who could clothe the Hudson River with the imaginary and harmony of poesy and rhythmical sound could find romance with even the Brooklyn Bridge for a subject. The theme tells the story of the memory awakened in the soul of a lover, as he waits for her return to become his bride.

It is in the rebuke which the mighty river administers to him that Mr. Dresser displays his imaginative resource:

We shall await the Hudson, the great and mighty river,
The Hudson, majestic and grand,
With its crooks and its bends as it slowly wends
Its way 'mid the scenes of the Highlands' hand;
But a voice I hear aloud, "The Hudson am I,
Why could you alone, where is she?
Go bring her, you love her, and she loves you, too,
And I know that you both loved me."

In his work as a purveyor of songs which appeal to the million the composer is in a class far above of the vendors and mongers of the stuff now erroneously styled popular songs.

[illegible] the General Meats Be Well Baked

There have been poets' corners, corners in wheat, corners in land, peanuts, and coal corners, but there is only one Amen Corner.

Complete copies and free orchestrations will be sent to professionals only on receipt of LATE PROGRAMME, enclosing stamps for postage.

HOWLEY, HAVILAND AND DRESSER

THE HOUSE ON BROADWAY

1260-66 Broadway - - - New York

Grand Opera House Block, Chicago St. Ann's Building, San Francisco

15 disappointed small audience. Kathryn Kidder in An Eye for an Eye 17. A Texas Steer 18. The Tyranny of Tears 21.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, mgr.): All on Account of Eliza 10; large business. Edison's Mother Pictures 13-15 pleased good business. Local 17. The Captive's Daughter 21. Local 23, 24. The Tide of Life 25.

MAUCH CHUNK.—OPERA HOUSE (Robert Herbering, mgr.): New York Girls 13; fair house and performance. Watson's Oriental Burlesquers 15; performance very pleasing to good house. Two Jolly Tramps 20.

HAZLETON.—GRAND OPERA HOUSE (Henry Welzer, mgr.): Dr. Wolf Hopper and excellent co. presented Mr. Pickwick 14 to large and fashionable audience. Louis Mann 16. Arizona 18. Davidson Stock co. 20-25.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): All on Account of Eliza 13; large and appreciative audience. The Duchess of Devonshire 16. Old St Stebbins 20. A Runaway Match 23. Foxy Grandpa 25.

CHARLEROI.—COYLE THEATRE (Robert J. Coyle, mgr.): Romeo and Juliet 11; small house; pleased. Van Dyke and Eaton co. 13-18 opened in The Lion's Heart to S. R. O.; good co. Pickings from Puck 21. A Crazy Idea (local) 23.

ST. MARYS.—TEMPLE THEATRE (John S. Speer, mgr.): Foxy Grandpa 13; performance good; fair business. The Two Johns 17. The Silkstocks 20. Porter J. White in Power 22.

BUTLER.—PARK THEATRE (George H. Boughalter, mgr.): Romeo and Juliet 6; good house. Under Southern Skies 16. Are You a Mason 18. King Dodo 20.

WARREN.—LIBRARY THEATRE (F. E. Scott, mgr.): Stetson's U. T. C. 13; S. R. O. Kidder in An Eye for an Eye to pleased good house. Paul Gilmore in The Tyranny of Tears 20.

PUNXSUTAWNEY.—OPERA HOUSE (A. G. Hoffman, mgr.): Foxy Grandpa 11; S. R. O.; very polite house. Wilbur Opera co. in Faust 13. Human Hearts 14. Stetson's U. T. C. 15. Arizona 16. Human Hearts (local) 17. Ole Olson 18. Ben Hur 20. Shore Acres with Pickings from Puck 21.

SHENANDOAH.—THEATRE (Stefan Agnoli, mgr.): Ollie Mitchell Stock co. 13-18 to good business; Wheel Locks, Wrong Address Women, and A Trial Wedding. The New York Girl 19.

PITTSTON.—LYRIC THEATRE (Harry J. Shafer, mgr.): Watson's Oriental Burlesquers 11; S. R. O.; good show. Ole Olson in Lumber 13. Arizona 17. Ben Hur 18. A Runaway Girl 20.

PITTSTOWN.—GRAND OPERA HOUSE (C. M. Yerkes, mgr.): Second Fiddle 6; fair house; satisfactory. Howe's Moving Pictures 11. The Village Parson 13. The Duchess of Devonshire 20.

ASHLAND.—GRAND NEW OPERA HOUSE (A. G. Hoffner, mgr.): Ryan Stock co. 13-18 to small houses; performance above the average. Foxy Grandpa 20. Porter J. White's Power 21. Ben Hur 22. Stock will positively close the season here.

BOYERTOWN.—MUSIC HALL (Harry A. Boyer, mgr.): Stetson's U. T. C. 17; S. R. O.; performance very pleasing to large audience. Human Hearts 20. Ole Olson 21. Ben Hur 22. Arizona 23. Davidson Stock co. 27-May 2.

BRADFORD.—GRAND OPERA HOUSE (Harry Walker, mgr.): Dr. Wolf Hopper and excellent co. presented Mr. Pickwick 14 to large and fashionable audience. Louis Mann 16. Arizona 18. Davidson Stock co. 20-25.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): All on Account of Eliza 13; large and appreciative audience. The Duchess of Devonshire 16. Old St Stebbins 20. A Runaway Match 23. Foxy Grandpa 25.

CHARLEROI.—COYLE THEATRE (Robert J. Coyle, mgr.): Romeo and Juliet 11; small house; pleased. Van Dyke and Eaton co. 13-18 opened in The Lion's Heart to S. R. O.; good co. Pickings from Puck 21. A Crazy Idea (local) 23.

ST. MARYS.—TEMPLE THEATRE (John S. Speer, mgr.): Foxy Grandpa 13; performance good; fair business. The Two Johns 17. The Silkstocks 20. Porter J. White in Power 23.

BUTLER.—PARK THEATRE (George H. Boughalter, mgr.): Romeo and Juliet 6; good house. Under Southern Skies 16. Are You a Mason 18. King Dodo 20.

WARREN.—LIBRARY THEATRE (F. E. Scott, mgr.): Stetson's U. T. C. 13; S. R. O. Kidder in An Eye for an Eye to pleased good house. Paul Gilmore in The Tyranny of Tears 23.

PUNXSUTAWNEY.—OPERA HOUSE (A. G. Hoffner, mgr.): Foxy Grandpa 11; S. R. O.; very polite house. Wilbur Opera co. 1 in Mikado; full house. A Moonshiner's Daughter 13. The Chaperons 17. The Carnival Charmers (local) 23.——ITEM: Season is closed.

GALVESTON.—GRAND OPERA HOUSE (M. C. Michael, mgr.): Anna Eva Fay 6-11; mystified S. R. O. Money Stock co. 12 in Pennsylvania and The Girl from Boston to good business. Olympia Opera co. 13-18.

SAN ANTONIO.—GRAND OPERA HOUSE (Shipley H. Weir, mgr.): Theodore Thomas' Orchestra 13; large and well pleased audience. Gaggan-Pollack co. 13-18.——EMPIRE OPERA HOUSE (M. A. Brady, mgr.): Dark. E. Lee co. 12-18.

DALLAS.—THEATRE (George Auy, mgr.): Olympia Opera co. 6-11; good houses. Opera; 13 Captain Barnacle, Fra Diavolo, 14 Pinafore, 15 Bells of Pushs, Pearl of Pekin, and Wang. Jessica Dubois 13-18.

FORT WORTH.—CHESTNUT OPERA HOUSE (Paul Gerhardt, mgr.): Ben Hur matinee 6; entertained large audiences. Season closed 8; excellent business record of 180 nights.

BELTON.—ITEM: At a meeting of the stockholders of the Opera House Co. it was decided to reorganize, A. A. Nelson, the present manager, continuing the same.

BELLINGER.—LEVY OPERA HOUSE (Shirley and Levy, mgrs.): Ashley Stock co. 13-18; good co.; opened to good business. Rosedale 20. Season will positively close after the coming week.

SHERMAN.—OPERA HOUSE (L. Stevens, mgr.): Standard Theatre Collection 7 to S. R. O.——ITEM: The season is closed.

HENDERSON.—OPERA HOUSE (J. Walter Hardy, mgr.): Season closed.

TEXARKANA.—HAGUE OPERA HOUSE (James M. Hagie, mgr.): Dark.

LONGVIEW.—OPERA HOUSE (J. T. Smith, mgr.): Luther Hamby 13; good house and business.

GREENVILLE.—KING OPERA HOUSE (Walter Keen, mgr.): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Our New Minister 4, 5 to good houses. Jerry O'Neil 6-11. Prospects: Stock, Elsworth, The Jersey, Cumbie, and Hoyt. Stock to protect and reconstruct house.——GRAND THEATRE (Jones and Hopkins, mgrs.): Reconstruction 6-8; full houses. Gilmore Girls; full houses; good co.

OGDEN.—GRAND OPERA HOUSE (Joseph Cain, mgr.): House Closed 6; house leases again about 15th inst. Reconstruction if small amount; if not sale will be made. Al. G. Field's Minstrels 11 to large house; very good.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): The Judge of Derby 12. Charles R. Hubbell May 1. John Craig 15.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Jas. W. E. Wilkes, mgr.): Louise Montague co. 11 to small business. Russell-Hudson co. 13-18 opened to S. R. O.; co. and specialties good. Rosedale Stock co. 20-25. Mrs. Le Moyne in Aunt Jane Passes 27. Joseph Jefferson 27, 28. David Harum 29. Tally-Ho-Boy 30.

RUTLAND.—OPERA HOUSE (A. W. Hunton, mgr.): Louise Montague co. 14-16; small house. Hunton co. 17-18. The Quaker of Savoy. By the King's Command, The Poet's Daughter, Darkness and Dawn, The Fay Tale, The Prisoner of New York, The Country Girl, and Pianos Foxy.

BENNINGTON.—HANNAFORD OPERA HOUSE (C. A. Hannaford, mgr.): Hibbard's to Chinatown 17. Ben Hur 20. Thomas Jefferson in Rip Van Winkle 27. David Harum 28.

SPRINGFIELD.—OPERA HOUSE (George H. Hills, mgr.): Hibbard Stock co. 6-11 to small business and bills. Way Down South 13, 14. Dark 15-18.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mgr.): Way Down South 12; good performance; fair house. Lost, Strayed or Stolen 18.

WOODSTOCK.—MUSIC HALL: Dunmore Theatre co. in The Old Homestead 28. Kidder's Band May 11.

BRATTLEBORO.—AUDITORIUM (G. E. Pet, mgr.): Dark.

VIRGINIA.

ROANOKE.—ACADEMY OF MUSIC (Louth and Wells, lessees): Winchester 14; small audience; performance fair. Haverly's Minstrels 22. Coburn Stock co. 27 for ten weeks; two stars each week. Joseph Jefferson 30.——ITEM: Work has been on the new Casino, to be located at Mountain Park, under the direction and control of John Wells.

NORFOLK.—ACADEMY OF MUSIC (T. G. Leath, lessee): Haverly's Minstrels 13; business and performance good. Academy Musical Comedy co. 20-25 will present The Girl from Paris.——THE GRANBY (Otto Wells, mgr.): Across the Pacific 12-18; very good to large business. Fawcett Stock co. in Rip Van Winkle 19-25. Nellie McHenry will present A Flirt 26-30.

RICHMOND.—ACADEMY OF MUSIC (Charles W. Rer, mgr.): Academy Musical Comedy co. in The Girl from Paris 13-18; good performance to fair houses.——BIJOU THEATRE (Charles W. Rer, mgr.): George Fawcett co. in Rip Van Winkle 13-18 to capacity. Her Weight Richard 20-25.

NEWPORT NEWS.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Mabel Paige co. 13, 14 and 16, presenting Brother Against Brother and Rip Van Winkle to good business. Haverly's Minstrels 15. Layton Carnival co. 20-25; business bad so far, owing to rain.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Lotterman, mgr.): Haverly's Minstrels 13 pleased capacity house. Thelma 14; fair house; co. poor. Cheney's Aunt (all male cast) 17, direction of Sam Cohen.

STAUNTON.—OPERA HOUSE (Parkman and Shults, mgrs.): Thelma 13; to good business; fair performance. Arnold Stock co. 20-25.

PETERSBURG.—ACADEMY OF MUSIC (William H. French, mgr.): Haverly's Minstrels 14; small house, on account of rain. Leslie Stock co. 20-25.

HARRISONBURG.—ASSEMBLY HALL (W. H. Braithwaite, mgr.): On the Beach at Long Branch 12, 14; good co. to poor house.

LYNCHBURG.—OPERA HOUSE (T. M. Dawson, mgr.): Arnold Stock co. 12-18; good house and performance. Haverly's Minstrels 21.

SOUTH BOSTON.—HILL'S OPERA HOUSE (W. D. Hill, mgr.): Season will close with Leslie Stock co. May 7-9.

WINCHESTER.—THE AUDITORIUM (Fred H. Hahle, mgr.): Winchester 12. The Tide of Life 22. Haverly's Minstrels 23.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, mgr.): Dark.

WASHINGTON.

WALLA WALLA.—THEATRE (Charles F. Van De Water, mgr.): Finnigan's Ball 11; fair house; performance ordinary. Philharmonic Lady's Quartette, direction E. I. Smith, 13. Resurrection 15. Charles B. Hanford 21. Mrs. Bruce 22. John Griffith in Macbeth 24.

SPOKANE.—AUDITORIUM (Harry C. Hayward, mgr.): The Darkest Hour 11; fair business; realistic scenery.——SPOKANE THEATRE (Dan L. Weaver, mgr.): Mrs. Bruce in Unseen 6, 7; play well presented; light attendance.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM THEATRE (W. H. Keesey, mgr.): Richards and Pringle's Minstrels 6; fair performance; good house. Under Southern Skies 9 (auburn' benefit); fair performance; crowded house. The Convict's Daughter 11; fair crowded house. Keystone Dramatic co. 13-20 opened performance. Local minstrels 21. Thelma 23. Closes to large business. Local minstrels 21. Thelma 23. Closes to large business. Local minstrels 21. Thelma 23. Closes to large business

PROFESSIONAL CARDS.

ADDISON, GRACE
Address 102 West 45th Street.

ANDREWS, LILLIAN
Europe for the Summer.

BANKSON, MARY
With Lorraine Bordeaux. Season 1903-4 opens in August.

BANKSON, JOHN W.
With Lorraine Bordeaux. Season 1903-4 opens in August.

BELLOWS, A. E.
Van Dyke and Eaton Co. (H. Walter Van Dyke.)

BLACK, NETTIE
Leading Woman with Kathryn Kidder.

BOSHELL, ADA
At Henry. 124 West 45th St., care Actors' Society.

BRADLEY, LEONORA
Fourth Season with Castle Sq. Co., Boston.

BRANDON, ETHEL
Invites offers. Address Actors' Society.

CARHART, JAMES L.
Old Men. Address Players' Club, N. Y.

CARROLL, MINNIE WILSON
With Hunting for Hawkins Co., Western. Season 1903-4.

CASTELLE, CECILIA.
With Mr. David Belasco.

CLARGES, VERNER
The Players, 16 Gramercy Park.

GLOVER, LILLIE
Address Mirror.

HADLEY, HELAINE
Alice Pettingill in Quincy Adams Sawyer. En route.

HEDGES, MAURICE
Mgr. and Prop. Greenwood Stock Farm, Paris, Ky.

HOYT, ETHELWYN
Address Mirror.

HUNT, MARIE
Address Actors' Society.

JEFFERSON, IMOGENE
At Liberty. Production or stock. Address Mirror.

KERR, MR. FREDERICK
Care Mirror.

LORIMER, WRIGHT
Re-engaged and featured in The Power Behind the Throne.

LORRIMER, MAMIE
Invites offers. Season 1903-4. Address Mirror.

MACK, JOHN and CARRIE
281 Hooper St., Brooklyn, N. Y.

MONTGOMERY, CHAS. H.
Old Men and Characters. Actors' Society.

PITT, MARGARET DIBDIN
Permanent address, Actors' Society.

PORTER, CAMILLE
Re-engaged. The Power Behind the Throne.

ROUSE, FANNIE DENHAM
Legitimate Comedy Character. At Liberty. Add. Mirror.

RYLEY, J. H.
Address Green Room Club, London, Eng.

STRYKER, G. A.
Leads and Heavies. At Liberty. 307 W. 28th St.

TEMPLE, DOLLIE
Van Dyke and Eaton Co. (H. Walter Van Dyke.)

TRADER, GEORGE HENRY
Stage Director. Murray Hill Theatre, New York.

VAN STUDDIFORD, GRACE
Prima Donna. Bostonians.

WARD, CARRIE CLARKE
Bush Temple, Chicago, Ill.

WILDER, MARSHALL P.
Phone 1112 38th St. "The Alpine." 35 W. 31st St., N.Y. City.

WILLIAMS, CORA H.
Comedienne. Address MIRROR

MR. MERVYN DALLAS
"The Marquis de Plessis," Lemnos.
At Liberty for Next Season. MIRROR.

SPOTTISWOODE AITKEN
As "Banished Duke" in production "As You Like It."
Victoria Theatre, April 25.

MANAGERS' DIRECTORY.

COLO.—TELLURIDE.

The Opera House
Open time for first-class attractions. Good business.
S. J. ADAMS, Mgr.

IDAHO.—BOISE.

Columbia Theatre
Pop. 11,000, and growing rapidly. You don't want to miss it, the best show town in the West.
JAMES A. PINNEY, Mgr.

ILL.—OAK PARK.

Warrington Opera House
New and modern in every particular. New scenery, electric lights, hot water heat. Stage 35x60. Seating capacity 1,000, drawing population 15,000. Open time in March, April and May for first-class attractions only. Also booking season 1903-4.
FRANK H. JUNE, Mgr.,
119 Harlem St., Oak Park, Ill.

ILL.—NASHVILLE.

Nashville Opera House
New. Electric lights. S. C. 650. Open time—April and May. Also booking 1903-4. Address
H. J. HEMKER,
319 Olive St., Room 707, St. Louis.

IND.—BOONVILLE.

The Matthewson Opera House
New, modern Theatre, electric lights, steam heat. Stage 35x65. S. C. 700. Accessible from Evansville by rail, 25 miles. Open dates April 20, 21, 22, 23, 27, 28, 29, May 12, 13, 14, 15. First-class attractions with up-to-date specialties write. Shows with band preferred. Address
CHAS. D. ALLEN, Mgr.
NOW BOOKING SEASON 1903-4.

IND. TER.—CADDO.

New Opera House
Open time March and April. First-class scenery. No Hotels. Electric lights. Ground floor. S. C. 600.
ABOE K. BASS, Mgr.

IOWA.—RED OAK.

New Opera House
Good open time to standard attractions. Stage 35x 48. Pop. 5,000. Good Show town. Address
L. M. BEARDSLEY & SON, Mgrs.,
"Rynearson Opera House."

KAN.—GALENA.

Sapp's New Theatre
Now booking for season 1903-4. Sixteen Sunday nights still open. First-class attractions. Address
H. E. SAPP, Mgr.

MICH.—BRONSON.

Clark's Opera House
We're alive but not kicking. Size 40x80. Proscenium 16x28. Seats 600. Now booking 1903-04.
LEON CLARK, Mgr.

MISS.—NATCHEZ.

Temple Opera House
THE NATCHEZ AMUSEMENT COMPANY have leased the above theatre for season 1902 and 1904, beginning May 1. Our books are now open.
We have also lease of CONCORD PARK SUMMER THEATRE, which we open April 27. Vaudeville and Repertoire Attractions write for open time.
NATCHEZ AMUSEMENT CO.

NEB.—FAIRBURY

New Opera House
Pop. 5,000. Good open time for standard attractions. Do not address mail to "Mgr. Opera House." To insure prompt attention all communications must be addressed to
SHEPKINS AND GREGORY,
Fairbury, Neb.

NEW MEXICO.—EAST LAS VEGAS.

Duncan Opera House
S. C., 1,000. Best show town in N. M. Pop. 10,000. Open for No. 1 attractions.
FRANK P. WARING,
Lessee and Mgr.

N. J.—FREEHOLD.

Armory
(Formerly Freehold Opera House).
New management. Renovated and improving. S. C. 700. Good attractions wanted. Open April and May, and now booking Fall and Winter. Address
C. B. BARKALOW.

N. Y.—DUNKIRK.

Nelson Opera House
Town booming. Weekly pay roll $300,000. Best of attractions solicited. Write for open time at once. 50,000 to draw from.
R. C. LAWRENCE, Mgr.

N. Y.—GLENS FALLS.

Empire Theatre
15,000 local population, 20,000 suburban population to draw from. Best show town in Northern New York. Now booking for next season. A few desirable dates, March, April, May, this year.
J. A. HOLDEN, Mgr.

N Y.—HUDSON.

Elks Theatre
Formerly Hudson Opera House. After May 1, under our management. Strong opener wanted. We will play only the best. A limited number booked and your dates protected. HUDSON LODGE, No. 767, B. P. O. E., Mgr.

ONT.—MIDLAND.

New Opera House
S. C. 800. Modern. Good scenery. Best town in Canada Booking good attractions.
A. A. OSBORN, Mgr.

MANAGERS' DIRECTORY.

OHIO.—HILLSBORO.

Bell's Opera House
Now booking for season 1903-4.
One night stands only. Dates protected to one show per week.
Average receipts this season, $112.75 per night.
Good accommodations and business management.
For time and terms address The Independent Booking Agency, or
FRANK AYRES, Mgr.

PA.—ASHLAND.

Grand Opera House
NEW MANAGEMENT. NOW BOOKING SEASON 1903-4. Seating capacity 1,000. Drawing population over 10,000. Good freight service. Will only do business with first-class attractions.
R. J. WILLIAMS, Mgr.

PA.—RENOVO.

Kane's Theatre
Population 7,000. Open time for first-class attractions. Open time published in another column of this issue. Write or wire.
JOSEPH P. KANE, Bus. Mgr.

VT.—WILMINGTON.

Childs Memorial Hall
WANTED—Summer attractions. Drawing pop. 4,000. Capacity 600. Accessible by rail from Brattleboro, Greenfield, No. Adams and Bennington. Electric lights. Handsome, modern play house. Open dates. First-class attractions write.
F. A. CHILDS, Mgr.

WIS.—GREEN BAY.

Green Bay Theatre
Standard attractions only. Best Sunday night town in Wisconsin. Pop. 25,000. The largest stage and best equipped house in the State. Open all the year. Managed and owned by JOHN B. ARTHURS.

WIS.—STOUGHTON.

New Auditorium
Strictly up-to-date, and one of the finest in the State. Electric lighted, steam heated. Seating capacity 700. Playing only good, reputable one-night stand attractions that carry special scenery. Dates protected. Only a short jump from Madison, the capital, Portage, Beloit, or Janesville.
MARTIN JOHNSON, Mgr.

WYO.—SHERIDAN.

New Opera House
Largest Auditorium in the State. Want first-class attractions for May, June, July, August and season 1903-4. Best show town in the State. Address
THURST AKINS, Mgr. and Prop.

HOTELS, ETC.

OHIO—TOLEDO.

St. James Hotel
Summit and Lagrange Sts. Geo. D. Severn, Mgr. Special professional rates, $1.25 single; $1.50 double. Coffee and toast carried to rooms without charge.

COSTUMES, ETC.

MAURICE HERRMANN
COSTUMER,
20 West Twenty-Seventh Street
NEAR BROADWAY.

OSCAR F. BERNNER
Theatrical Wig Maker
Manufacturer and Dealer in
Grease Paints, Powders, Rouges, Etc.
9 WEST 28th STREET, NEW YORK.

Telephone 4693B—38 St.
MME. A. T. CRANE,
Theatrical Costumer,
592 Seventh Ave.
near 42d Street (Long Acre Square).

MME. E. S. FREISINGER
COSTUMER.
New in Europe. Will return May 1st.
Permanent mail address:
204 E. 18th St., N. Y. City.

PLÜCKER and AHRENS
Practical Wig Makers.
Formerly CHARLES MEYER.
Street Wigs and Toupees Artistically Made.
Theatrical Work a Specialty.
25 East 20th Street, N. Y.
(3 Doors East of Broadway.)

WIGS S. SHINDHELM, Theatrical Wig MAKER. Good work for low prices 118 West 26th STREET, New York. Send stamp for price list.

COSTUMES, ETC.

WIGS,
TOUPÉES.
Grease Paints and Face Powders.
Satisfaction Guaranteed.
CHAS. L. LIETZ,
No. 39 West 28th St., New York.

NEW YORK HEPNER CHICAGO
The Leading Wig Maker.
124 WEST 38th STREET, near Broadway.
Telephone, No. 382—38 Street.
Chicago Branch, Chicago Opera House Block, Washington Street.
Send for New Illustrated Catalogue.

EAVES COSTUME CO.
Manufacturers and Dealers
in Theatrical Goods...
Costumes of Every Description For Sale and to Rent.
586 SEVENTH AVE.
(Near Broadway and 42d St.)
Telephone 678—38th St.

Carl Müller & Son,
WIG MAKERS
Have Removed to
1370 BROADWAY.
Formerly 1366 Broadway,
NEW YORK.

JOS. HEMBERGER
MERCHANT TAILOR.
406 Sixth Avenue, - First Floor.
LATEST "PRIDE AND JEALOUSY" IMPRESSIONS NOW READY.

REMOVAL.
JOHN ASHMONT.
From 51 to 41 Union Square, between 16th and 17th Sts. 4th Ave., New York. Manufacturer of THEATRICAL AND TUXEDO SUITS. My established reputation guarantees the utmost satisfaction. Specialties in Evening Dress. Goods sent to all parts of the world. C. O. D.
Telephone 453—18.

MISS R. COHEN
250 W. 74th Street.
Formerly 129 E. 19th Street.
Telephone No. 1289 Columbus.

STORAGE
SCENERY and THEATRICAL PROPERTIES.
The all-steel building, thoroughly fire-proof, 50x200 feet. On the ground floor extending from 57th to 58th St., 200 feet west of 11th Ave. Watchman, Telephone and labor service day and night. No inflammable or general merchandise taken on storage. Loaded trucks can drive into building. A space will be reserved large enough to set up a scene.
Apply to C. L. HAGEN,
Telephone 1005-18. 542 West 26th St.

ACTORS' FUND OF AMERICA.
New York City, April 11, 1903.
The regular annual meeting of the Actors' Fund of America will be held at the Savoy Theatre, 34th Street near Broadway, on Tuesday, May 12th, 1903, at 2 o'clock P. M., when the election of officers and trustees for the ensuing year will take place. Members may obtain tickets of admission on application at the office of the Fund, Room 607, No. 112-114 West 42nd Street, New York City.

SCENERY
W. CROSBIE GILL,
SCENIC ARTIST
Third Avenue Theatre, New York.
ANILINE DYE SCENERY.

TYPEWRITING,
STENOGRAPHY,
TRANSLATIONS.
49 West 28th St., Tel. 280 Mad. Sq.
71 Broadway, " 2183 Cortlandt.
1402 " " 2772 38th.
1402 " " Room 804.

BARNEY'S COPYING EXCHANGE
Stenography and Typewriting
Theatrical Work a Specialty
(Room 12) 1358 Broadway, Cor. 36th St

STENOGRAPHY.
TYPEWRITING.
MIMEOGRAPHING.
Theatrical copying a specialty.
Best Work. Lowest Rates.
J. H. NASH, Room 3, 1269 Broadway (bet. 32d St.)

PROFESSIONAL CARDS. PROFESSIONAL CARDS.

MABEL MONTGOMERY

ENGAGED

For Lead in Wm. Brady's New Production of

SUNNY JIM.

HAROLD KENNEDY

COMEDIAN.

Second Season, Spooner Stock Co. Grimes—A Bunch of Keys.

The make-up of Harold Kennedy as Jonas Grimes, a railroad brakeman, was excellent. His eccentric comedy work was of a high order, and his new song, "Have Another On," made a hit.—*Brooklyn Standard Union, April 14, 1903.*

AMELIA GARDNER

LEADING WOMAN.

Specially Engaged Baldwin-Melville Stock Co., Teck Theatre, Buffalo, N. Y.

Lucia Moore

LEADING WOMAN HOPKINS STOCK CO., MEMPHIS, TENN.

BACK TO THE OLD STAND AGAIN.

Maxim De Grosz

Musical Director for Wagenhals & Kemper

Composer of their A Midsummer Night's Dream and The Tempest, now starring Louis James and Fred'k Warde.

ON ROUTE WITH THE TEMPEST CO.

SEDLEY BROWN

Chicago for the Winter.
Kansas City for the Spring.
Denver for the Summer.

DRAMATIC DIRECTOR.

JANE KENNARK

ENGAGED.

Address Actors' Society and Agents. Permanent address, 854 7th St., Buffalo, N. Y.

JESSIE E. PRINGLE

Heavies, Characters, Dialect.

Will consider offers for Stock engagement for next season. Address care Mirror.

VICTOR MORLEY

With GRACE GEORGE.

Captain Cholmondely in "Pretty Peggy." Herald Square Theatre.

Address Greenroom Club.

Season of 1902-1903.

VIRGINIA DREW TRESCOTT

Featured in Lord Strathmore By Guido. Direction DAVID TRAITEL.

Virginia Drew Trescott was the true embodiment of the "Gilt Age," why speak in the subduing of pas-sionate chords by the music of her charming, lovelsad sweet voice. In the second act she was the woman who loved with all the force of an unbalanced barbarian, unreasoning and blind. Later, she is the woman as commonplace as she is vicious, who displays the venom and allure of a serpent. This is a wide field for the capacity of an actress, but Miss Trescott filled the part to the full and left nothing wanting. The highest compliment that could be paid her is to say, as can be truthfully done, that she was so perfect in the part that her audiences forgot that it was acting, and to them it all seemed reality and the emotion genuine. MOBILE REGISTER.

NED NYE

FEATURED with THE BELLE OF NEW YORK CO.

Address *Mirror*.

CATHRINE COUNTISS

LEADING WOMAN.

Neill Stock Co. Portland, Ore.

JULIA BLANC

CHARACTERS. AMERICAN THEATRE,

3d Season. NEW YORK CITY.

Lillian Lawrence

LEADING WOMAN.

Castle Square Theatre, Boston.

PROFESSIONAL CARDS. PROFESSIONAL CARDS.

JANE DORÉ

LEADS and HEAVIES. Address Mirror.

Daisy Lovering

VENDOME THEATRE, NASHVILLE.

AT LIBERTY FOR THE SUMMER.

Address Actors' Society.

Robert Conness

LEADING MAN.

INVITES OFFERS FOR SUMMER STOCK. Permanent address, Actors' Society.

HANDEL PHASEY

CONDUCTING BRITISH GUARDS' BAND.

BOOKING ENGAGEMENTS FOR COMING SEASON.

New York press unanimous in declaring the Band one of the Best.

Address WILL S. ALBERT, Klaw & Erlanger Building, Suite 11, 1440 Broadway.

Fannie Granger

Stock Soubrette, 2d Season. AT LIBERTY FOR SUMMER STOCK. Standard Theatre, Philadelphia, Pa.

ESTHER LYON

Greenwall Stock Co., Supporting Miss Marie Wainwright.

"It might not have been expected or proved to be the case, that as Olivia, in Twelfth Night, Miss Esther Lyon should by quiet grace, by reserve and dignity, by sweetness and by clever acting dominate the stage when she was on but more almost a triumph.—*New Orleans Item.*

BARRY O'NEIL

STAGE DIRECTOR.

Keith's Theatre, Phila. Open April 6th. Address Actors' Society.

EDNA EARLIE LINDON

AT LIBERTY. Leading Woman.

Address Actors' Society, 114 West 40th St., N. Y.

LILLIAN BAYER

2d Season.

AMERICAN THEATRE, NEW YORK.

Maud K. Williams

PRIMA DONNA.

KING DODO OPERA CO. (B).

JOHN TERRISS

2d Year, Title Role,

Denman Thompson and Geo. W. Ryer's | OUR NEW MINISTER.

Florence Deane

Address Actors' Society or Mirror.

Augustus Phillips

LEADING MAN.

SPOONER STOCK COMPANY, Bijou Theatre, Brooklyn.

Florence Hamilton

Leading Woman.

Miss Florence Hamilton in the leading part was well received by the audience. Her ability as an actress is acknowledged by all, and whose beauty of face and form attracts the widest attention. Miss Hamilton's costumes are creations of the dressmaker's art, and will set the style wherever they are seen.—*New Haven Register.*

(GORGE PAYTON COMEDY COMPANY.)

ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC.

Stanhope-Wheatcroft Dramatic School

31 FIFTH AVENUE, NEW YORK CITY.

Two, Three and Five Months' Summer Courses will begin on May 1, 1903.
Regular Instruction. Pupils' Matinees at Mr. Charles Frohman's Madison Square Theatre. Engagements secured. Write for Prospectus.
ADELINE STANHOPE WHEATCROFT, Director.

LUDLAM SCHOOL OF DRAMATIC ART

(Incorporated under the laws of Pennsylvania.)

GARRICK THEATRE BUILDING,
Nos. 1326-28 Chestnut Street, Philadelphia, Pa.

HENRY LUDLAM, DIRECTOR, AND A LARGE FACULTY OF COMPETENT INSTRUCTORS

Teaches the Dramatic Art in all its branches, and graduates (*with Diploma*) competent Actors, Actresses, Elocutionists, Orators and Public Speakers. A practical course in Voice Building, Analysis, Reading, Fencing, Dancing, Make-up, Costuming, Rehearsal and Public Performance. *Public Performances in the Theatre during the school term.*

Summer Term—four months—begins May 1. Winter Term—seven months—begins Oct. 5.

An Illustrated Descriptive Pamphlet, containing terms in full, particulars, etc., mailed free upon application.

HART CONWAY

DIRECTOR

SCHOOL OF ACTING

OF

THE CHICAGO MUSICAL COLLEGE.

Address WM. K. ZIEGFELD, 202 Michigan Blvd., Chicago, Ill.

AMERICAN SCHOOL OF
PLAYWRITING (THIRD YEAR.)

"The world needs men with special TECHNICAL training. Men without special training cannot hope to make more than dollars a day."—H. H. Vreeland. (THIS is the VOICE of AN AMERICAN not an [illegible] talent! All really successful men specialize and devote the BEST energies of the beginning and best [illegible] thereafter. Why not you? You may be the significant genius that your brethren, but if you have not studied the ART of writing for the stage you will never write a good acting play."—H. Hamilton Bell. "The school should have a future."—A. H. Palmer. "A very forward."—Henry Wilson. Now conducted by W. T. Price and Associates. Taught by a correspondence of the Principles and Methods of a specially devised system of correspondence BY MAIL. Booklet, prospectus, &c., may be had for the asking. The instruction being individual, you may begin at any time. For circular address:

Room 17, 1440 Broadway, New York City.

("The Technique of the Drama," by W. T. Price, $1.50; Brentano's or as above.)

81 5th Ave. NEW YORK

(Open the year round. Summer Class now forming.)

Acknowledged as having the finest and most complete system of dramatic training in America.

Tuition one half what is usually charged.

Management of the theatrical firm of Chester and Rodney, and in connection with their productions. Our own Theatre, Professional Companies, etc.

Kindly send for catalogue before deciding upon a school. It will pay you both financially and artistically. Graduates of our College are finished artists. Professional diplomas given.

MR PARSON PRICE, Voice Culture.

Speaking and Singing. Teacher of Julia Marlowe, Minnie Ahmet, Ida Conquest, Marie Cahill, Margaret Fuller, Grace George, Lottie Jesse, Carlotta Nilsson, Clara Lindgood. Send for Circular.
39 E. 17th Street, New York.

The Celebrated "ALVIENE DRAMATIC SCHOOL."

GRAND OPERA HOUSE, 23d St., New York.

Hundreds of successful pupils now appearing in America, London, Paris, Germany. We complete you for the stage in one "three or six months' course." An undeniable fact. The stage itself, meaning practical experience, is the only possible school in the world. To finish up a dramatic education, and to give our pupils the final finishing touch, we have established our own Dramatic Stock Co. Engagements guaranteed when competent. Pupils now with the following Cos.: "Wizard of Oz," "Are You a Mason?" Richard Mansfield, Rogers Bros., "Chaperons," "Chinese Honeymoon," "Darling of the Gods," Weber and Fields, Viola Allen, "Foxy Grandpa," American Stock, Pike Stock Co., Corse Payton Co., "Bluebeard," "Silver Slipper," "Fancy Brown," "Florodora," Belle of York.

ALVIENE—DANCING

Conservatory, Grand Opera House, N. Y. Entrance, 259 5th Ave. (Always open.) Stage dancing, acrobatics and vaudeville acts taught complete in every detail with guarantee of engagement. My pupils: Barnes, Johnson and Dunn, Ida Rowe, Mary Elsie, La Belle Davis, Agnes Hyde, Rooney and Bent, Do Haven, Harney Gilmore, Hamilton, Ida Fuller, Hudson & Vaughan, Edwards, Lancaster, Adams, Mary Booth, St. Ted Range, and hundreds others. Call or write for catalogue.

FOR SALE.—Three Spectacular Novelties, with scenery and dates. Also Sketch and Monologue.

ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC.

NINETEENTH YEAR. 1884-1903.

American Academy of Dramatic Arts

AND

Empire Theatre Dramatic School.

FRANKLIN H. SARGENT, Pres't.

Recent Engagements of the Class of 1902:

Janet Golding, David Belasco, The Heart of Maryland. Helen Graham, Geo. Fawcett, Baltimore Stock Co. Rudolf Aries, Wm. A. Brady, Under Southern Skies. Elizabeth Aldrich, Hoyt's and Hall, When We Were Twenty-one. Gustus Bell, Chas. Frohman, Two Schools Co.; Daniel Frawley, Frawley Stock Co. Alice Harrington, Henry V. Donnelly, Murray Hill Stock Co. Pedro de Cordoba, Daniel Frohman, E. H. Sothern. Stuart Cameron, Daniel Frohman, E. H. Sothern. Irene Robson, Hale & Walsh, The Way of the World. Martin Hayle, Charles Frohman, Empire Theatre Stock Co. Adelaide Hendricks, Julius Cahn, Are You a Mason. John Middleton, Kate Claxton, The Two Orphans. Robert Hanson, Frank McKee, Mary Manning. Hayward Kerker, F. F. Proctor, Proctor's Stock Co. Leonard Ide, Wm. A. Brady, Way Down East. Robyrt O'Connor, Charles Frohman, David Harum. Katheryn Moore, John P. Cosgrove, May Fiske Stock Co. Grant Mitchell, Charles Frohman, The Girl with the Green Eyes. Jas. W. Shaw, David Belasco, Darling of the Gods. Arthur Story, Blanche Walsh, Resurrection. Pauline Stranger, James Stubbs, The Young Mrs. Pettifer. Lucille Watson, Charles Frohman, The Girl with the Green Eyes. Geo. Bell, Malcolm Douglas, A Fight for Millions. Geo. Clancy, Walter Sanford, Sporting Life Co. Geo. Gerbich, Jas. B. Belcher, Her Lord and Master. Donald Kimberly, Wm. H. Bishop, What Happened to Jones. Dorothy Turner, Charles Frohman, David Harum. Laura Wall, Malcolm Douglas, A Fight for Millions. Maurice Wiltimore, Geo. Fawcett, Baltimore Stock Co. William Wagner, Kathryn Kidder, Repertoire.

Apply to E. P. STEPHENSON, Gen. Manager, Room 145, Carnegie Hall, N. Y.

The National Conservatory ...OF... DRAMATIC ART

UNDER THE DIRECTION OF

F. F. MACKAY,

The Distinguished Character Actor, and for Twenty-five Years a Practical Teacher of Acting.
OPEN THE YEAR ROUND.

Regular Classes Organized in October and June.

Actors coached in special characters and in all dialects. Office hours from 9 A. M. to 2 P. M.
Send for prospectus. 19-23 W. 44th St. (near Fifth Ave.), New York, N. Y.

DVORAK DRAMATIC SCHOOL

Kimball Hall, 243 Wabash Ave., Chicago, Ill.

Thorough stage training with careful adherence to right principles put into operation on the best models of Paris, Berlin and Vienna. Send for Prospectus.

EDWARD DVORAK, Director.

ROSE EYTINGE

Pupils prepared for Stage, Pulpit, Platform or Parlor. Instruction in Acting.
Travelling with Mrs. Fiske—Mary of Magdala Co. See "Dates Ahead."
Due notice will be given of return to, and resumption of teaching in New York.

THE BLYTHE DRAMATIC SCHOOL, 5 W. 21st St., New York, N. Y.

HELEN BLYTHE, Director.
Formerly Leading Lady of Daly's Theatre.

Students prepared in six months. Diploma given. Engagements secured in good companies. Students perform once each week at public matinees and receptions. Private lessons. Open the year round. Special rates for Summer Classes.
SPECIAL CLASSES NOW FORMING FOR SUMMER.
Every student of this School last season is now filling an engagement. Address all applications to
Office hours 9 to 5. J. FRANCIS BRIER, Secretary.

PROFESSIONAL CARDS.

The Metropolitan Scenic and Mechanical Co.

COLUMBIA THEATRE, BROOKLYN, N. Y.
THE LARGEST STUDIO IN NEW YORK.

Our Motto—DURABILITY, QUALITY, AND GENERAL ARTISTIC BEAUTY.

We will build and paint your entire production better and cheaper than any other firm in the United States.
Papier Mache, Scenery, Stage Furniture, Electric Effects.
Get estimates from all others, then come to us. We will beat them.
DAVID A. WEIS, General Manager.
Telephone 1000 Main. New York Office, Knickerbocker Theatre Building.

R·I·P·A·N·S Tabules
Doctors find
A good prescription
For mankind

SCENERY

For Opera House and Hall Productions. Best of work guaranteed.
MAT. ARMBRUSTER & SONS,
249 S. Front St., Columbus, O.

JIM WINTERBURN Scenic Painter Studio in CHICAGO.

HOOSIER HOLLOW

PROFESSIONAL CARDS.

ALICE KAUSER

PLAYS.

NEW STOCK PLAYS,
NEW REPERTOIRE PLAYS.
Address 1432 Broadway, New York.

קעניגסס

M. J. JORDAN

כהן גדול פון ירושלים

מעדי מאנואלא Mrs. Fiske's Co.

Wilfrid North

Supporting
MISS ISABEL IRVING.
Management of MR. J. H. HACKETT.

HARRY DICKESON

Disengaged for Summer Opera.
Repertoire 25 Operas. Address 258 W. 41st St., N. Y.

AMY AMES

With Anna Held's Little Duchess Co

MAY EVERS ABBEY

With Forester & Hinchliffe Bros. Syndicate, Season 1902-1903.
A DISTINCTIVE CHARACTER CO

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

DELMORE and WILSON

Invite offers for next season. We close our present tour with the Irish Pawnbroker Co. May 2d and sail for England May 16th. Would like to arrange with First-Class Co. before sailing. Characters, Eccentric Comedy and Refined Irish Female, with Strong Specialty.

Permanent Address, 197 Pulaski St., BROOKLYN, N. Y.

EVA TAYLOR

Grand Opera House, Pittsburg, Pa.

SHERMAN ROWLES

AT LIBERTY.

Two years as Otis Tucker with Neil Burgess County Fair Co.
Address Actors' Society.

ADELAIDE FITZ-ALLAN

STARRING IN
The Duchess of Devonshire.
Management Edward J. Hassan.

BERT WALTER

LIGHT—COMEDIAN—CHARACTER
AT LIBERTY for Summer Stock. Past four years Comedian Morrison Comedy Co.
19 Perley St., West Lynn, Mass.

NEW CRAWFORD THEATRE
LITTLE ROCK, ARK.

We have leased a large building on the Main Street, at LITTLE ROCK, ARKANSAS, and will immediately reconstruct it into a modern, up-to-date Theatre. The stage will be 40x82 feet with a height of 56 feet. Seating capacity, 1800.

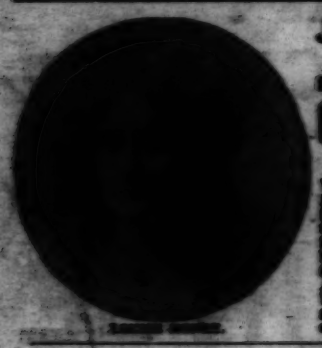
The location is a very superior one, being located on one of the most prominent corners and within three blocks of all the leading Hotels of the City. Little Rock has a population of 60,000 and is one of the best show towns in the Southwest, and its public spirited citizens will hail the advent of a modern Opera House by their liberal patronage.

FOR OPEN TIME ADDRESS,

CRAWFORD, PHILLEY & ZEHRUNG, Vendome Hotel, New York City.

Open Weeks of May 11 AND 18
GRAND OPERA HOUSE
BOSTON

WIRE IMMEDIATELY Geo. W. Magee, Manager



JOE KING'S ATTRACTIONS—SEASON 1903-4

Now Booking Offers of 10,000 and Over—East and South.

MANAGERS OF THEATRES AND SUMMER PARKS SEND TIME AND TERMS.

LOUISE HENRY & CO. | JOE KING'S COMEDIANS

3—Royalty Plays—3 3—Vaudeville Acts—3

WANTED—Big and Vaudeville People, all lines. Operas (stripped), Art... [illegible] ... Will buy or lease to play Stock. Address, Actors and Actresses, with stamp, what you can do and lowest salary. Address, Managers, with plans, what you want and open time. GRAND PARK HOUSE—Will play PEOPLE'S ROCK CO. [illegible] ...